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VOGUE

Early April Issue
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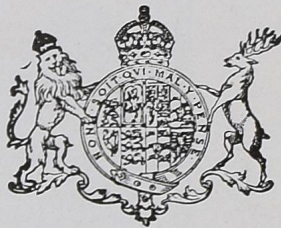


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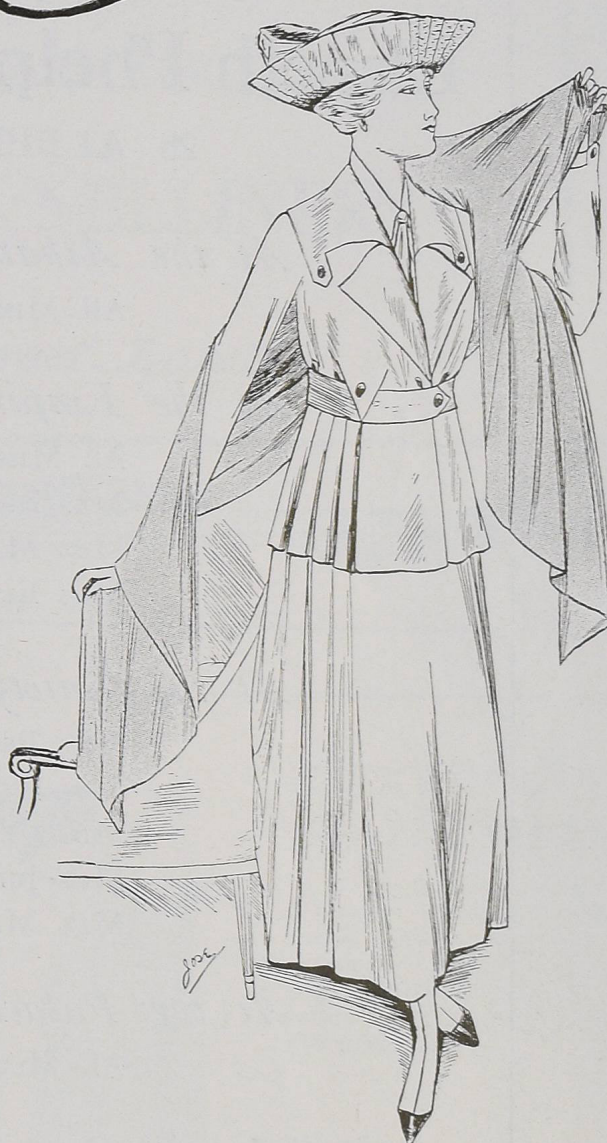
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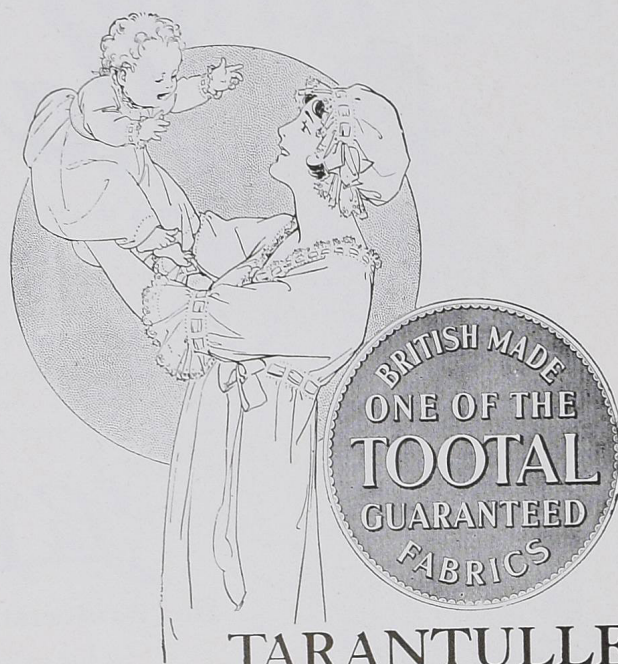
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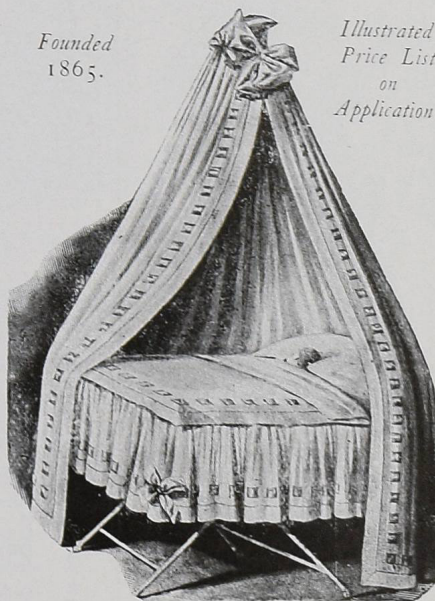
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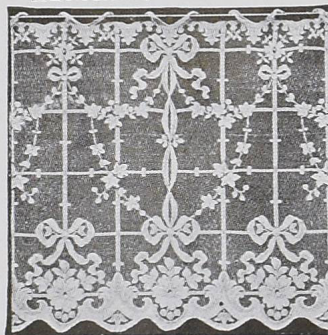
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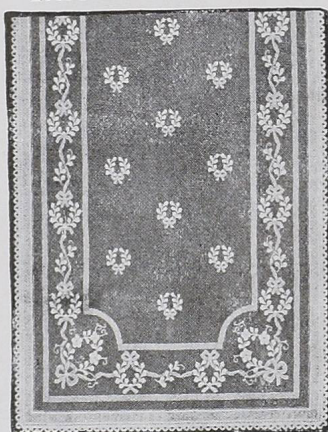
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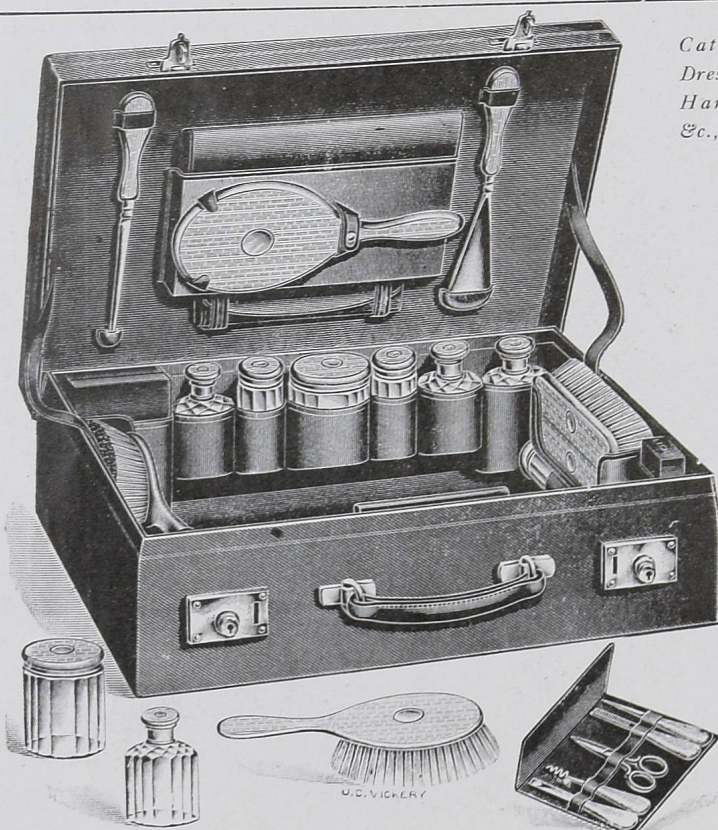
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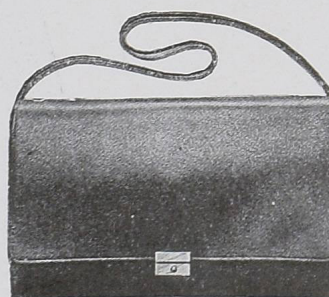


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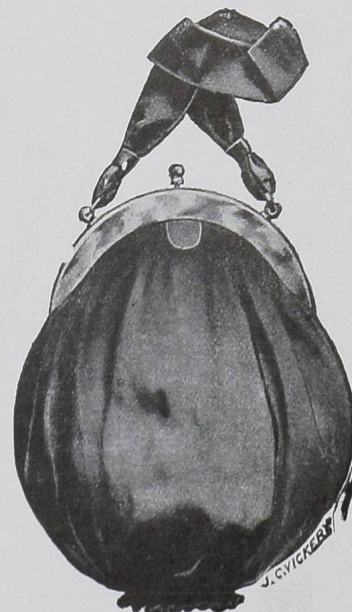


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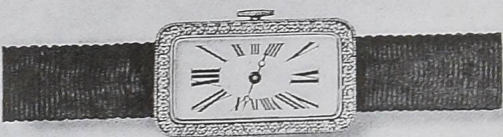
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The NEXT

VOGUE is among the economists. It believes in economy, and it is quite prepared, if need be, to challenge the Right Hon. A. J. Balfour himself in the drafting of economic notes. Economy is a word more misunderstood perhaps than any in frequent use in the English language. It does not mean, as many seem to suppose, getting things cheap irrespective of value. As a matter of fact, nothing is cheap except in regard to essential and intrinsic quality. To pay fourpence for something that looks worth sixpence, and is actually worth twopence, is not economy but waste. To pay fourpence for something that is going to discharge the service, æsthetic and practical, for which others are paying half as much again, is economy and thrift. Economy is the adaptation of means to ends: it is just that and nothing more, and all the talk, whether of the learned or of the patrons of the pretentiously cheap, will not make it aught else.

In no direction is there wider scope for true economy than in the matter of dress. Vogue knows by long experience that the woman of limited purse, who wishes to be well dressed, is often hard put to it to discover how to secure the latest and best in taste, material, and workmanship on terms which are not, for her, prohibitive. As a rule, woman is a born economist, whatever the scoffer may say to the contrary; she is proving herself so in this terrible war-time, when the cost of living is doubled, and every penny spent on necessities has to go farther than in the days of peace she ever thought possible. Obviously, such a condition of affairs for all save those who have doubled their income in the last two years,



This is the cover of the next, the Late April, number of Vogue

makes the problem of dress more and more difficult. What truth there was in Cowper's animadversions on dress expenditure in his day, Vogue does not pretend to know. He said:—

Dress drains our cellar dry and keeps
Our larder lean; puts out our fires,
And introduces hunger, frost and woe.

Of to-day that is assuredly *not* true so far as dress is concerned, though if war be

VOGUE

substituted for dress the lines might apply in some specially hard cases. The war has made serious inroads on most of our revenues, and the question is how to make the limited income go farthest, how to spend it to most advantage, in existing most difficult circumstances.

Vogue desires to help now as always. Many women have not the time to seek out the best for themselves; some, if they have the time, may not have the gift of making the most of a slender dress allowance. The result in either case is discomfort, discontent, and a sense of something wanting. In the interests of both, Vogue has been making its usual voyage of discovery among the shops, and the next issue will tell them how they may achieve distinction without, as Shakespeare would have said, bearing a duke's revenue on their backs.

Look out for the next number of Vogue therefore. It will put you *au fait* with all that is chic and desirable in regard to personal trappings, and it will assist you, while gratifying your own tastes and conforming to your own standard, to carry out the injunction of the authorities in the matter of economy. Vogue's next issue should be put on order with the bookseller or newsagent at once. Complaints that Vogue cannot be got are inadmissible. It cannot be got if readers do not ask for it till it is out of print, as it generally is shortly after publication. Order it in advance, and if you would not risk having to pay more for your dress because you cannot get the next number, see that the urgency of the order is properly understood by the newsagent.

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Cover Design by Helen Dryden

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C O N T E N T S

Early April 1917

The contents of this Magazine are copyrighted throughout the World.

VOGUE is published on the 5th and 20th of every month. The Editorial and Publishing Offices are at Rolls House, Bream's Buildings, London, E.C. Telephone 308 Holborn. Telegraphic Address: "Avvogurol, London."

Manuscripts, Drawings, and Photographs submitted must be accompanied by stamps for return if unsuitable. Unsolicited contributions will be carefully considered, but the Editors can take no responsibility for loss or damage in transmission.

The Subscription Rate to Vogue, including postage, for the British Isles, Europe, Asia, Africa, and Australasia is £1 11s. per annum, payable in advance. Subscriptions should be sent to the Publisher, Vogue Offices, Rolls House, Bream's Buildings, London, E.C. All Cheques and Money Orders should be crossed "Union of London and Smiths Bank."

Vogue's Address:

London: Editorial Office, Rolls House, Bream's Buildings, E.C.

Advertising Office, 16 Regent Street, Waterloo Place, S.W. Telephone Regent 113.

Paris: 2 Rue Edouard VII.

New York: 443 Fourth Avenue.

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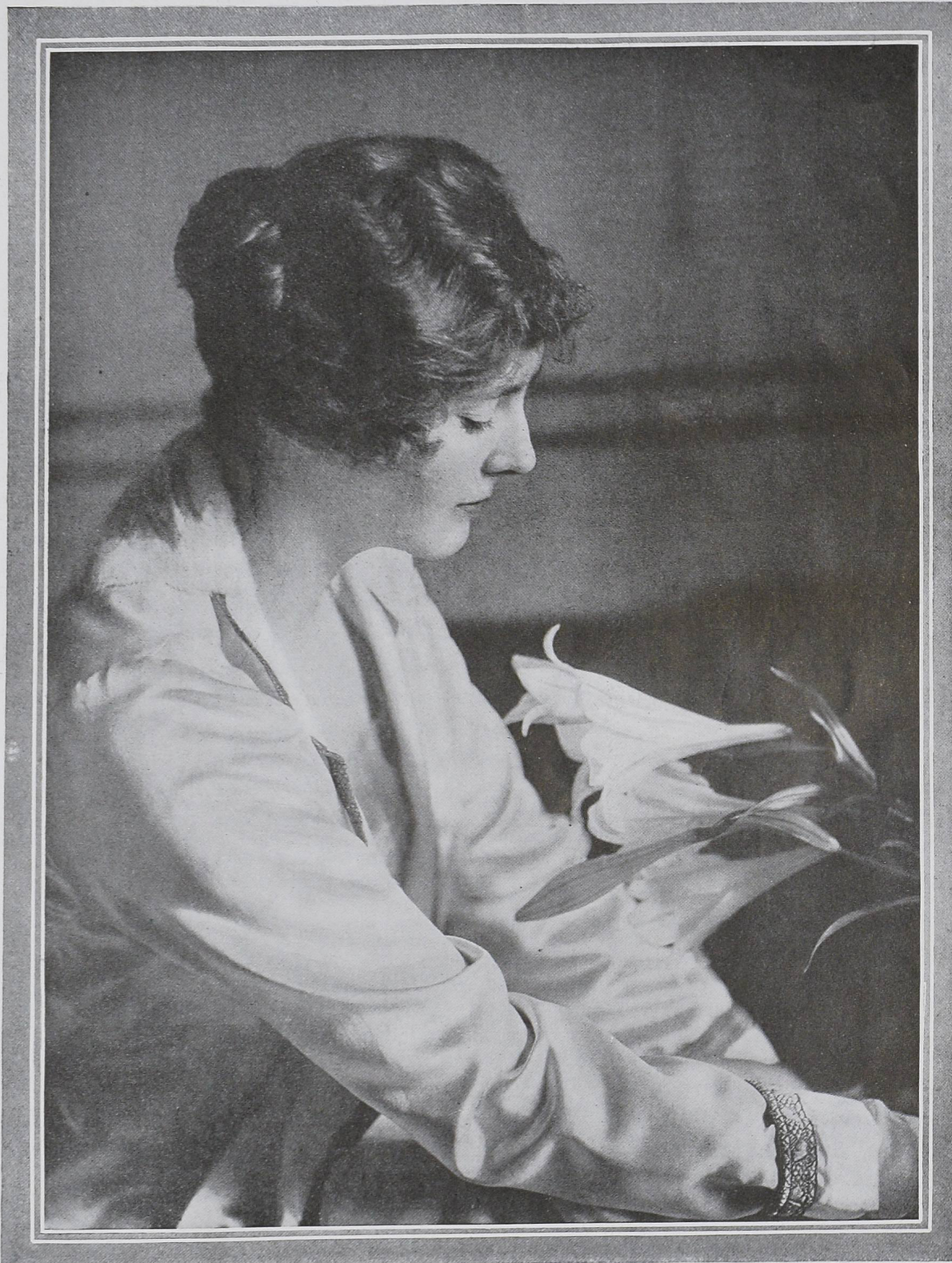
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Photograph by Compton Collier

VISCOUNTESS CURZON

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WE are to wear the long skirt. Worth announced the long skirt last season, showing several trailing frocks of velvet; but this season all the houses, apparently have taken it up. Dœuillet shows a "one-piece" grey frock, which touches the floor all round. Jenny shows a number of models which are long, although they are not quite so long as the grey Dœuillet frock. Worth shows the long trained frock again this season, and almost everywhere frocks are longer. We may cut several inches off the tops of our boots this season, keeping thereby a corresponding number of franc pieces in our purses; and with this money—for the winds are chill—we will buy a small piece of coal.

Skirts are narrow. Some are frankly less than a metre and a half in width, while others secrete an extra metre in deftly ironed pleats, which fall straight, preserving the narrow silhouette. The peg-top skirt which has blossomed anew this season, blooming more or less profusely in the various salons, is destined, so they say, to enjoy only a brief existence. The new "peg-tops" are pretty, but, seen side by side in the collections, the straight frock is the smarter of the two.

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a dark blue serge frock smartly trimmed with buttons. "Rosine," a pretty frock of coral red bure with white stitching, shares honours with "Vicomte," a blue serge frock with touches of red embroidery on button-holes, collar, and other points of interest.

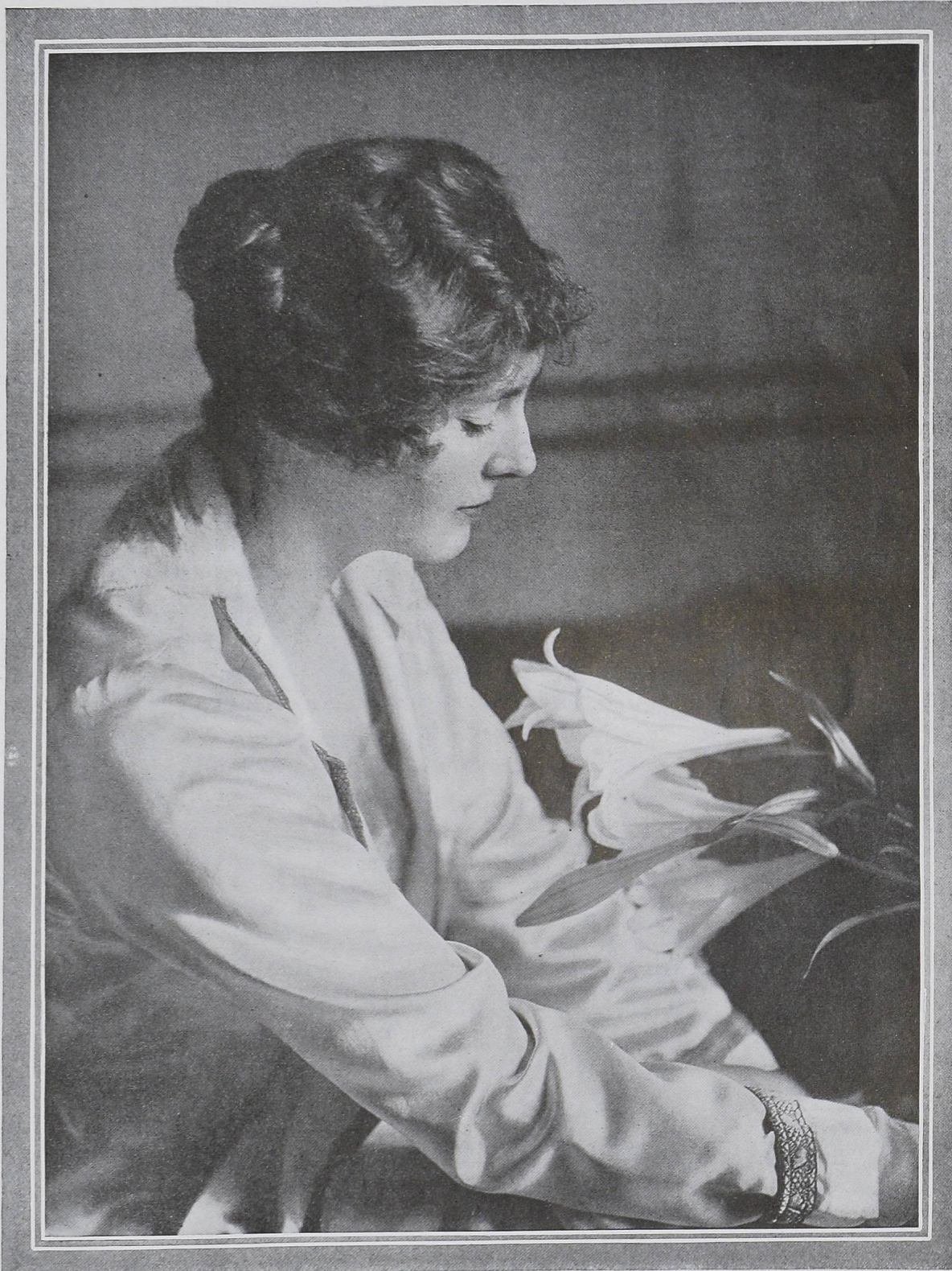
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inch-wide collar of black tulle, also banded with brilliants. The effect is very odd.

The tops of many of these straight frocks—from the shoulders to the broadest part of the hips—are made of voile de soie or some other thin material, while the lower sections are fashioned simply of serge, tussore, satin, or some other heavier fabric. They are girdled in an odd way, the girdle passing over the straight chemise under each arm, in the middle front, and sometimes in the middle back, while the "side fronts" fall straight in the same fashion. Extremely pretty is such a frock of beige chiffon with the straight, narrow lower part of beige serge. The jacket—for almost every one of these frocks possesses a jacket—is of beige serge.

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(Above) This is what happens to a simple little white muslin frock when it starts its life in the collection of a Paris designer. It immediately becomes printed with blue spots, and then it veils itself from the light of day with navy blue mousseline. Of course, the only thing left after that is a girdle of white beads



(Right) One could turn a cold shoulder on almost anything, if one wore a frock like this. It's a particularly pleasant bit of its designer's collection, and it is of rose mousseline splashed with big bunches of grey flowers. Silver tassels hold its draperies down to earth, and there is silver lace on the bodice



(Above) While a designer is doing the "tonneau" silhouette, she might just as well do it as much as possible. So she did; and the result was this frock. The bodice and part of the skirt are of navy blue charmeuse, and the rest of the skirt is of navy blue serge. There are quantities of embroidery of red and green beads

(Left) It achieves the "tonneau" silhouette so gradually that it is scarcely visible to the naked eye. It is of beige tricotine, stitched in various shades. Stitching is really all the trimming any reasonable gown requires, these days, but, to show her good nature, the designer added an embroidered collar

tive embroidery, a little metal brocade, and a handful—no more—of paillettes. The frocks are numerous and exceptionally pretty.

M. DŒUILLET

M. Dœuillet, who never makes anything but the prettiest and most wearable of frocks, has elected this season to make some of the prettiest ever seen in the Dœuillet salons. Perhaps it is the war, but most likely it is just M. Dœuillet who designs frocks so easily that one suspects him of casually designing a whole collection almost any morning before breakfast, just for fun.

The collection shown to-day, however, displayed no sign of having been created in haste. Simple, graceful, dignified frocks, wearable, pretty and French to the last stitch—as M. Dœuillet's models always are—the collection is delightful to the last degree. There are a few "tonneau" frocks, but so subtly are they fashioned that one realizes only that they are charming; a few "peg-top" skirts, but so artfully are they draped that we rejoice in them. Some of the skirts are narrowed slightly at the hem, but they are all the prettier for it.

Tailored frocks at the Maison Dœuillet are not too short. The skirts are narrow and the half-length jackets are very smart. Widened a bit often at the hips by means of outstanding pockets, they are easily belted at an easy waist-line. Very pretty is the model called "Philippe,"



TAPONIER

Sometimes gowns of gold and silver aspect make suitable raiment for suitable people. Mlle. Delvair, of the Comédie Française, wore this yellow silk jersey frock with mousseline sleeves, and the silver tissue scarf has silver tassels

When one attains a certain age only one kind of garment is worth having, and that is modelled on the lines of one's elders' own clothes. This dark blue "ondine" coat, embroidered in white silk, has a fashionable collar and—joy of her who wears it—two deep pouch pockets



WORTH

A gown made of grey brown satin and dull shades of Persian satin foulard settles the silhouette question, but raises that of the odd sleeved cape. This cape has a slit in the skirt through which a Persian foulard handkerchief is drawn



PAQUIN



MAUPAS

A new evening coat often covers a multitude of omissions in the gown beneath, but when it is made of black satin, embroidered in beige, there is no knowing what success it may not achieve on its own account

a dark blue serge frock smartly trimmed with buttons. "Rosine," a pretty frock of coral red bure with white stitching, shares honours with "Vicente," a blue serge frock with touches of red embroidery on button-holes, collar, and other points of interest.

Among the straight "one-piece" frocks in the Dœuillet collection one of the prettiest is "You-You," of blue serge, straight and slim, with splashes of jet embroidery on each side above the hips, and effective touches of jet here and there about the neck and sleeves. Pretty also is "Sans-Façon," a flat-backed, redingote-like frock of blue serge with simulated embroidered pockets high on each hip, and pleated panels set in the sides of the skirt. This frock buttons down the middle front, and a pretty useless belt, which emerges from somewhere under the arms, is tied carelessly in front at the waist-line. The sleeves of these one-piece frocks are easily fitting, bulging just the least bit in the world, and are tightened effectively at the wrist, where they are finished with a sort of cuff. The line at the throat is generally a shallow V; and these frocks, one and all, are trimmed with embroidery, often in the form of simple rows or bands of chain-stitching, done in some contrasting colour. Frocks of blue or beige are stitched with red, coral-red is stitched with white, and blue serge is sometimes embroidered with grey or beige.

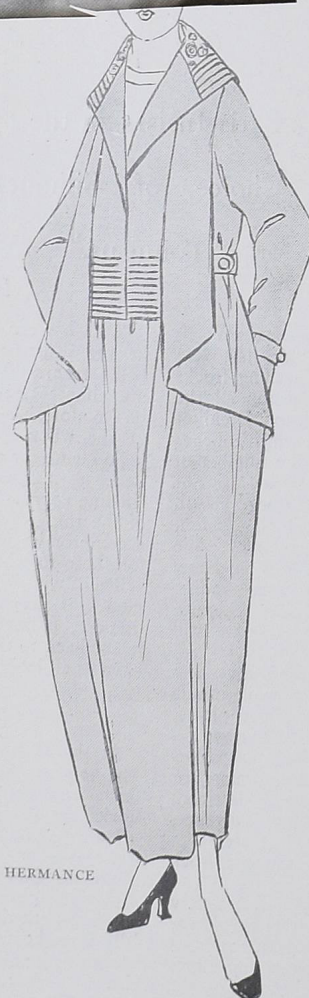
Frocks of foulard—one of them is combined prettily with dark blue



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Frocks of foulard—one of them is combined prettily with dark blue

serge—tussore, jersey, crêpe de Chine and organdie—white organdie combined with open-work English embroidery—cheviot, lace, lamé tissue and jet figure in the Dœuillet collection. A frock of white silk jersey was effectively embroidered with coral-red beads. An evening frock of black satin, slender in line, with a long pointed train and “flounces” of fringe and huge tassels of blue and black beads falling from each hip, was christened “Cythéré.” The blonde manikin who wore it, and to whom it was vastly becoming, created a sensation which was only surpassed by the entrance of another tall blonde girl in a grey frock, which swept the floor all about as she walked through the salons. At least an inch of the grey tissue rested on the grey carpet. The frock was very long and the skirt was by no means narrow, but of the generous width and very graceful. Of the “one-piece” variety, it was girdled loosely with a narrow girdle of grey tissue, the two ends tied loosely in front.

WORTH

The Worth collection upholds every tradition of the house. Once more the stately manikins



glide through the well-known salons, robed like duchesses in slender trained frocks of gold brocade, satin, and rare silks, and once more the coquettish manikin, by the side of her stately sister, displays the frivolities of the house of Worth. All-pink taffeta, for instance, is “Cosette”—pink taffeta and delicate lace and rosebuds and—Worth. It's one of the most desirable of gowns.

Far more dignified is an evening frock of black paillettes, long and slim, with a pointed pailletted train. The feet are passed through oval openings in front at the ankles, and from the top of each of these oval “windows” depends a discreet curtain of black lace. This lace is very delicate, and contrasts prettily with the pailletted stuff. The silhouette is slender, the train is cut square and finished with a flounce of black tulle, and bands of rhinestone trimming adorn the shoulders.

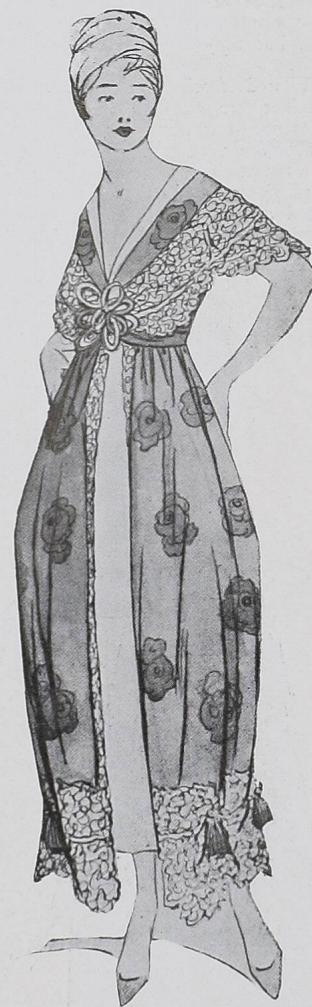
Also very stately is a trained evening gown of rose and silver-white brocade, but this skirt is draped at the hips, forming the “peg-top” silhouette above the long-pointed train. And there are similar frocks without number—paillettes, brocade and lamé tissues, all pretty and all very like Worth.



This gown owes its charm to its delicate colourings. White mousseline de soie over white brocade is embroidered in rose, and the bodice is narrowly edged with silver lace, and delicate silver embroidery crosses the shoulder.



(Centre above) In these motorless days one can wait contentedly for a taxi-cab, knowing that one's coat of old blue satin, trimmed with silver lace and narrow satin ruffles, is the cynosure of all eyes



One day a little Dresden shepherdess came to life dressed in a rose and silver brocade gown and a white satin petticoat. She wore a silver lace fichu, and silver lace was caught on to the skirt by means of silver tassels

(Left) Black silk and beige crêpe combined have found favour with the Parisienne this season. The revers of this youthful-looking black silk coat are beige, and beige embroiders the girdle

The "tonneau" effect is not particularly in evidence at the Maison Worth. A few models show this line, and there are a few undeniable "peg-tops," but many of the Worth frocks are straight. One of the prettiest of these is of black satin with a very wide girdle of cachemire embroidery, and narrow borders of embroidery all about. There is a light grey tailored frock with a straight pleated-panelled skirt, and a half-length jacket with a soft draped girdle—it is fringed and swinging loose—and a straight *tailleur* of blue serge and black satin, which is pretty and very smart.

One sees foulard at the Maison Worth, foulard combined with embroidered organdie, and the organdie is the same familiar smoky-blue stuff which is so favoured this season. There is a summery creation of pale rose cotton crêpe, which is sketchily embroidered with old blue thread, and a quaint striped silk with an

apron tunic and flounces of cream lace, which is altogether charming.

Quite remarkable is a straight serge frock, decorated with Chinese embroidery in lemon-yellow and blue. The bodice section is straight, and the straight skirt is turned under at the ankles, and attached to an ingenious "trouser" arrangement, which is so cunningly devised that it gives the skirt quite a "trousery" appearance, especially in walking. Several of the Worth models show this feature, which is by no means displeasing.

Very odd and pretty is a summer frock of tussore from the Maison Worth. The skirt is of cream-coloured tussore, accordion-pleated, and altogether straight. The jacket is of bright Italian green tussore, trimmed with black cords and buttons. In shape it is short and vague, with wide sleeves that fasten up their entire length with black buttons. Not only is the coat



PAQUIN

When this little lady walks abroad by everybody she's adored, especially when she is dressed in her old blue taffeta pelisse with its quaint ruches

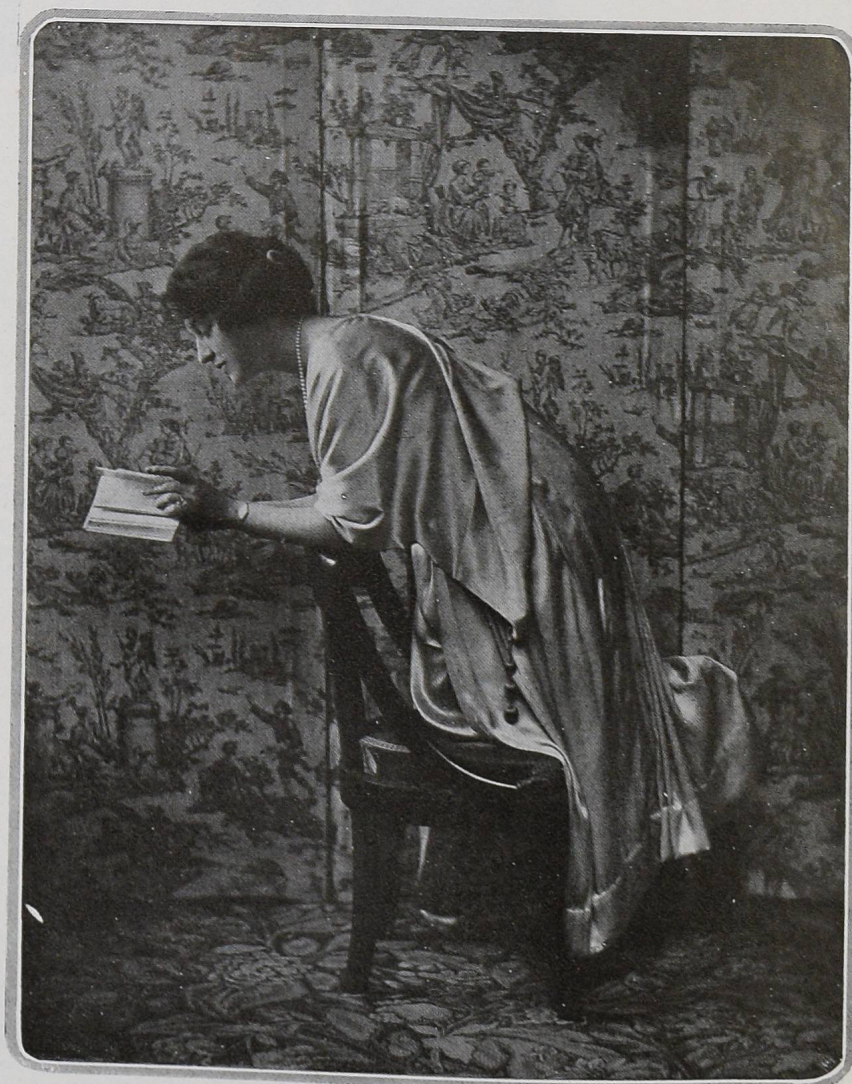


MAUPAS



PAQUIN

Nothing would satisfy this small maiden but a little alpaca frock with a very deep border of white embroidery,—she got it and was satisfied



(Centre above) All is gold that glitters about this dress with the exception of the pink rose. The over-dress is of gold tulle and heavy gold lace, and the foundation is made of gold brocade

When Mlle. Yvonne, of Paris, wears a *déshabillé* she achieves an effect of grace and ease, whose combination is unsurpassable. Then she goes to Taponier to be photographed for *Vogue*



MARTIAL ET ARMAND

Can it be that they are going to wait until we're not looking and then wish a hobble skirt on us? It seems highly probable, if we believe this model of beige canvas-like cheviot punctuated with white buttons

very short but the skirt-belt is placed very high, so that the frock is not unlike a smart green flower on a straight white chic stem.

Manteaux of silk and satin are worn over the Worth evening gowns as well as over some of those for afternoon. Very pretty is one of grey taffeta, trimmed all about with ruches of taffeta. It is lined with blue and silver brocade, and is slightly "tonneau" in form, being slightly puckered at the hem.

In colour the Worth gowns are quiet in tone; dark blue, grey, all the shades of rose, green, mauve, and yellow combined with gold and other metal threads. The metallic tissues employed by Worth are beautiful, and the embroideries very lovely.

MARTIAL ET ARMAND

Martial et Armand show almost no straight frocks. Instead, they give us the "peg-top," the "melon," and the "hobble" skirt and a few Directoire models, which are very pretty, particularly a long-trained house-gown of black satin, girdled twice across the front, both girdles placed rather high. At this house skirts bulge at the hips, remaining flat in front and back. The Martial et Armand skirts are long, extending quite to the instep, and the waist-

line is, as a rule, high, producing a very long skirt. This lengthening of the skirt, which is everywhere in evidence, is one of the most remarkable features of the new fashions. Each house has at least one frock long, and usually there are several to be seen in each collection. The couturiers are trying the long skirt on the buyer. If he buys, the success of the long skirt will be assured, and we shall be able to rest our eyes—so long tortured by the sight of so many unsightly ankles—and our weary brains shall be able to cease puzzling over the angle at which these same ankles emerge from the skirt-edge. The long skirt is welcome.

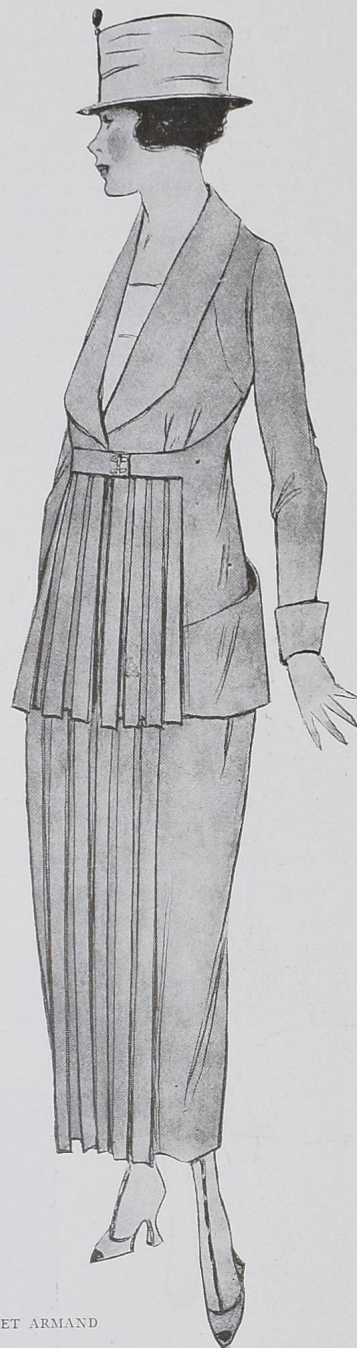
Martial et Armand make much of a new printed silk muslin, a mousseline which is rather stiff and paperish, but which takes the printed colour very brilliantly. In all the tints of rose, prettily combined with lace, this muslin is exceedingly dainty.

Loose, graceful, unlined manteaux of black lace are featured by Martial et Armand, who throw these filmy wraps over summery evening frocks. Very quaint are the hooded cloaks, also, with hoods buttoned close about the face.



CHANEL

Back in its native salons, there are many other long slim frocks, boldly embroidered; their designer just can't stop doing them. This one is of black satin, embroidered to the limit with white, green, grey, and yellow silk



MARTIAL ET ARMAND

The designers are doing many things with covert cloth this spring. One of the most successful is this suit, which comes from a collection where the skirts go modestly on and on, even unto the wearer's ankles

The loose tricot blouses with embroidery of some contrasting colour, which are worn with Martial et Armand tailleurs, are new and smart, and will doubtless be much liked; while the collars and gilets of tricot which adorn the tailored frocks are very fetching.

Plaid taffeta in black and white is used as the basis of one pretty summer frock, the blouse of which, above the high waist-line, is composed of lace and mousseline.

PREMET

Premet's new models, while longer than those of last season, are by no means long. The skirts are draped on the hips or at the knee, some being broadest in effect at the hips and others broadest at about the knee, while many fall straight. A few are deliberately tightened at the hem; but all are narrow in effect.

Much is made of the girdle, which is usually several inches wide in front, narrowing somewhat in the back, where it is often tied in a picturesque looped bow.

Jackets are generally loose and short, extending only an inch or two below the girdle, and often not entirely concealing the belt. Several loose hip-length jackets are shown, jackets which flare steadily from the shoulders, and are

cut in an irregular line at the lower edge. One short black satin jacket, worn over a black satin frock, is collared and cuffed with castor.

At Premet's, also, the old-time tailored frock is rarely seen. Instead, they show one-piece frocks—the tops of some thin contrasting stuff—with tailored jackets. One frock of dark blue serge is topped—that is, from the broadest part of the hips upward the front is made of a peculiarly vivid shade of yellow crêpe de Chine, splashingly embroidered with dark blue. This yellow section crosses the shoulders and forms a square embroidered yoke in the back, from which the blue serge falls in a straight panel, which is drawn in at the waist-line by an embroidered yellow belt, which is drawn through slits on each side, the edges of the panel falling free and straight from shoulder to hem. The hip-length flaring coat is lined with yellow.

There are many beige and black combinations which are exceedingly pretty, and many exquisite frocks of grey satin—a peculiar lustrous luminous grey—combine with embroidered mousseline and other thin tissues. Very pretty is a frock of black satin girdled with a tasselled scarf of gris-beige Irish crochet. Grey lace forms the yoke also; and this frock is one of



PREMET

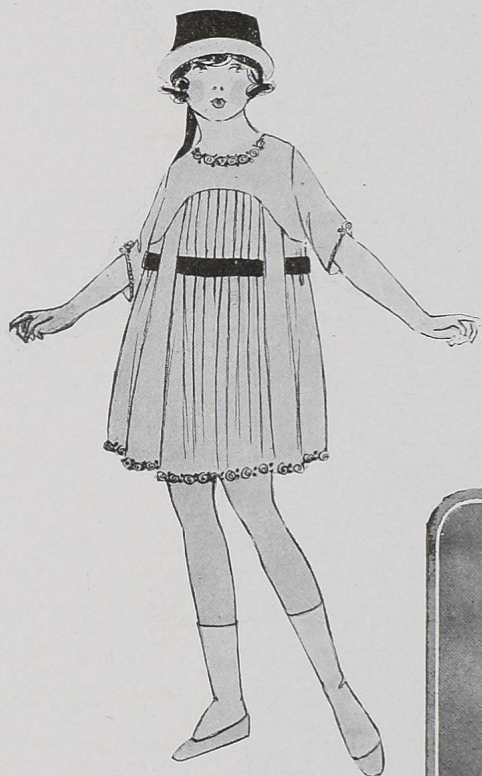
the loveliest in the collection. Pretty Mme. Renée herself wears a frock of black satin with a gilet and sleeves of white silk jersey. The back of the frock is white also, embroidered delicately with black—some of the Premet embroideries resemble delicate lace—and this white section extends to the hips, being tightened at the waist by a black satin girdle which is knotted on the side. The skirt and front of the frock is of black satin.

Somewhat similar is "Echo de Paris," a pretty creation of black satin, with yoke and back of gold-embroidered white mousseline. This embroidered back section is also crossed by a girdle of black satin.

Several Premet frocks show the tablier, usually of pleated or tucked Georgette crêpe, over frocks of satin or foulard. Very few of the Premet models are made of foulard, plain satins and taffetas outnumbering the foulards ten to one.

A number of exceedingly smart sports coats in rather vivid colours with contrasting collars and cuffs form an interesting feature of the collection. The collars are generally of the draped scarf variety, being twisted about the

(Continued on page 70)



LINA MOUTON

When she dances in her rose-embroidered frock of rose Georgette, all its pleats fly out, and she looks like a small rose herself. The belt is of blue faillie ribbon. In silhouette she copies her mamma, but she wisely makes her own restrictions with regard to length



(Centre above) In the spring a young girl's fancy lightly turns to thoughts of check, because she knows that a good check always wins the beholder's approval. This one, patterned in blue and black, is made in a woollen tissue, and has a barrel skirt



LINA MOUTON

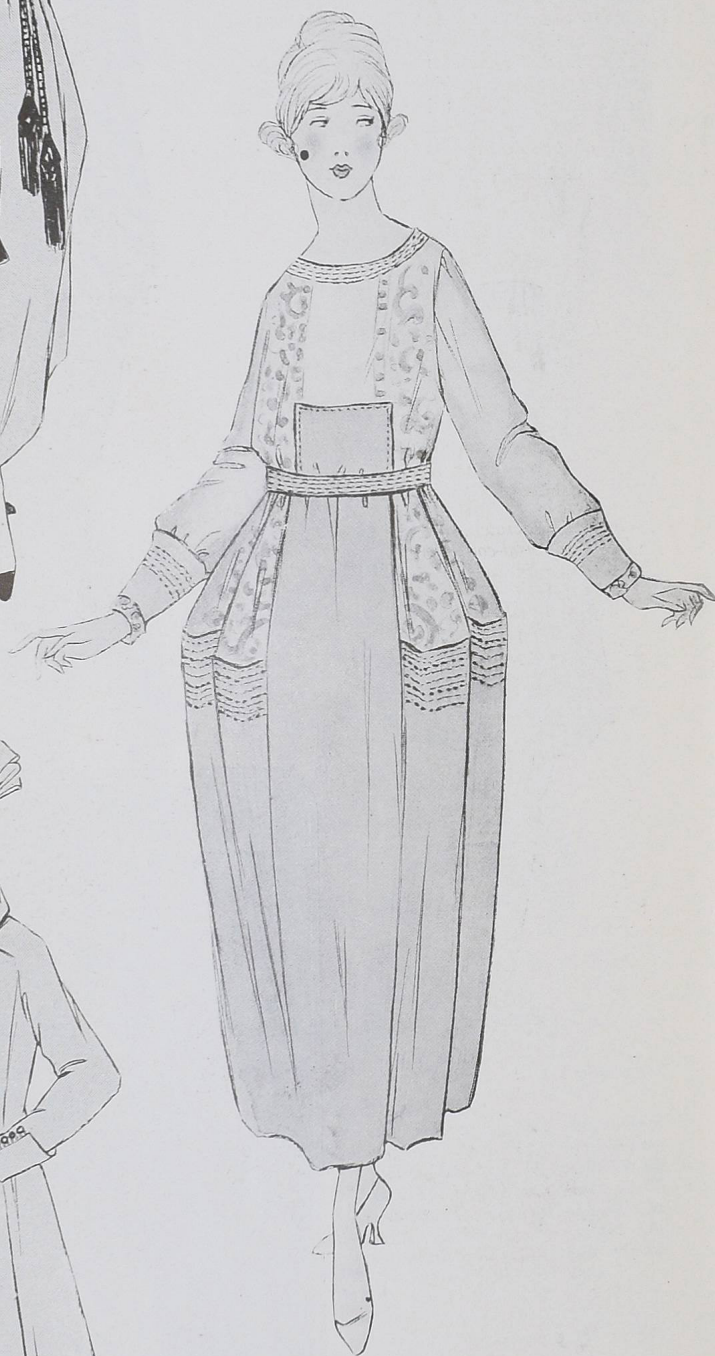
Sweet sixteen, or thereabouts, finds supreme satisfaction in a white serge tunic and a black checked serge skirt. By way of introducing a touch of colour, pale blue crêpe finishes the collar and cuffs, and the girdle is also embroidered in pale blue

HENRIETTE DUPUY

(Left) Paris promises a brilliant career for a three-crowned hat, set on a broad brim. This model is made of gathered blue taffeta, with an underline of rose mousseline. Its charming wearer is Mlle. Marcelle Prince

(Right) It's really too bad of the government to go and put a ban on evening gowns when the designers show things as charming as this in their collections. It is ruby coloured satin, gracefully draped just the least bit, and its girdle—this is the point of the whole story—is of jade, ending in jade tassels.

(Below) A designer wouldn't consider it a collection if it didn't include at least one example of the "tonneau" silhouette. This one, from its hem to just below its hips, is of tricotine of that shade called "duck's egg." Otherwise, it is of red, blue, and yellow cashmere, veiled with duck's egg mousseline.



MODELS FROM BERTHE HERMANCÉ

(Above) Trains are leaving their trail across some of the best known collections; this gown boasts two. It is of cyclamen satin, somehow coaxed into a well-developed "tonneau," and the bodice and tiny apron are of silver lace. Bands of rhinestones glitter on the shoulders.



(Left) Once the Parisienne forms an attachment for the "tonneau" silhouette, she won't leave it at home when she goes out. She takes it with her in her new coat,—she does, that is, if she wears this model. It is of covert cloth, with beige and white buttons as trimming.



A veil of finest horsehair over black satin is the charm Evelyn Varon has cast upon this afternoon hat. The crown, made entirely of natural-coloured roses, is enough to turn one into a perfect family portrait with an intense desire for a gold frame to do justice to one's charm by the proper setting for it



(Above) Perhaps Lucie Hammar created this hat of black liséré straw faced with the finest of black broadtail for the sake of the small apple blossom of cut crystal that adorns the up-turned brim in front. Of course, one knows that decorative bits of cut crystal are very decorative and new; but when the sweeping lines of the hat, with its up-tilt back and front, are considered, one thinks that after all the "raison d'être" of the ornament is the hat



(Above) Again black broad-tail faces a Jeanne Baron hat of black liséré straw. This time it is a snug turban which fits well down over the head and has a sort of jaunty dash from ear to top of brim. The only trimming is two balls made of tiny feathers—and feather ornaments are smart indeed, you know



The name "poke bonnet," no longer recalls something all gauged and beribboned and reminiscent of nice old ladies. This one is an affair of woven straw-coloured hemp and worsted, trimmed with metal-embroidered black taffeta ribbon. Léontine was wise when she faced this hat with black chiffon

IT WOULD SEEM THAT IF WE
HAVE CONVICTIONS CONCERNING
THIS MATTER OF BRIMS. WE
ARE FREE TO EXPRESS THEM
IN FORMAL AFTERNOON HATS



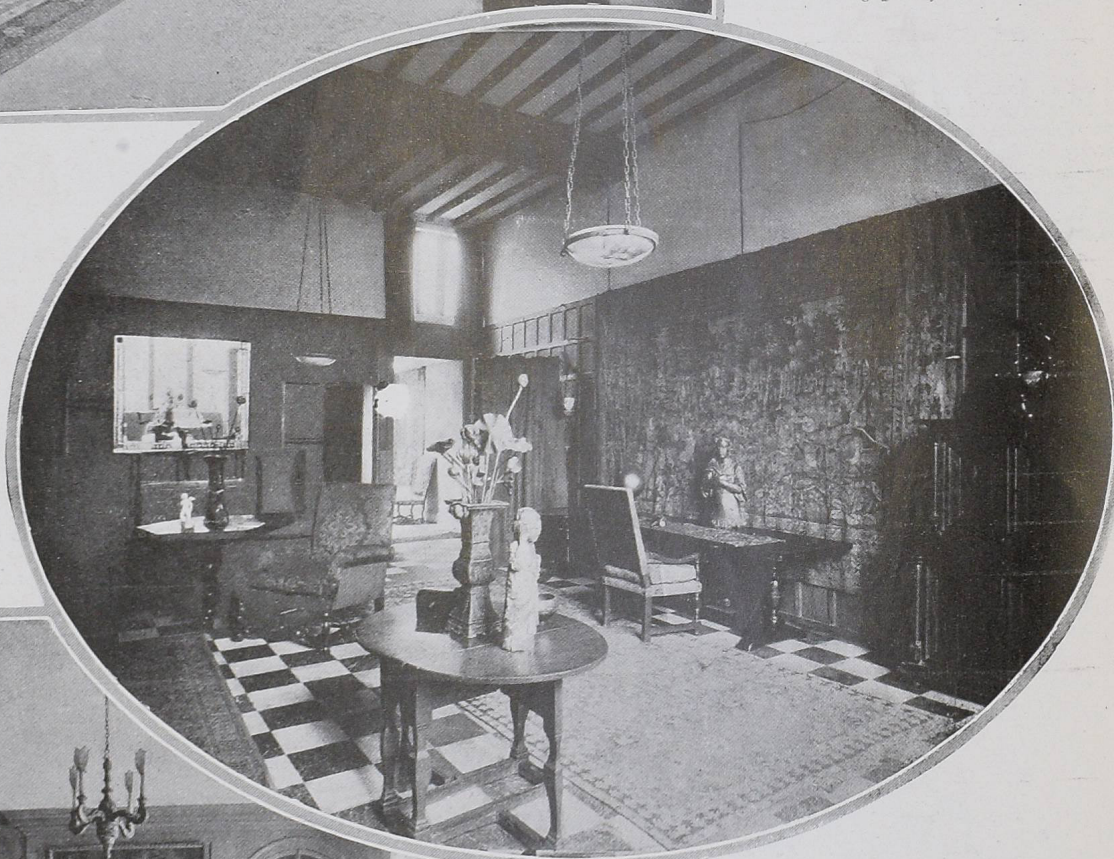
Every now and then a spring hat that has been stifling a desire to wear paradise as a trimming commits itself, and then something like this happens. Georgette made this one of black liséré straw and gave it a high spray of black paradise. The crown is very narrow in the head size to make the hat set high



Ebury Street with its quiet unobtrusive air conceals some fine interiors and charming gardens behind its sedate frontages. At No. 182 The Hon. Mr. and Mrs. Harold Nicholson have made their town home. The house has preserved its original Georgian panelling intact and is pervaded by a delightful atmosphere of old-fashioned charm. It has some interesting pictures of the French and Italian schools, some of which hang in the entrance hall, which is finely proportioned and simply furnished with rare pieces of old furniture.

This spacious room has beautiful and ancient Eastern rugs on the marble floor, and a lovely piece of fragile 17th-century tapestry hangs on one of the walls. The room is full of colour. Charming pieces of bright blue glass placed on rose-red silk stand near the window, an amber-yellow "witch's globe" shimmers near the door, while on the centre table a bouquet of golden flowers give a charming effect of subdued richness.

THE HON. MRS. NICHOLSON'S
TOWN HOUSE CONTAINS MUCH TO
AROUSE THE ENVY OF ARTISTIC
LONDON, SET WITH RARE TASTE
AGAINST A FINE BACKGROUND OF
ORIGINAL GEORGIAN PANELLING



One of the oldest rooms in the house. Here the panelling, which is natural pine, dates back to the early years of the eighteenth century, and its plain, unvarnished surface makes a most sympathetic background to old pictures. The alcoves at the far end of the room have been left untouched. The inside of one of them was painted by Lady Catherine Brown, who lived in the house at the time of the Regency. The walnut furniture is of the William & Mary period.



This bedroom has rather an Italian atmosphere. The slim four-poster bed is entirely covered with deep rose linen, a deeper tone of which is repeated in the Italian mirror over the dressing-table. Another mirror hangs on the panelled walls and reflects the plain simple lines of the fireplace. Mrs. Harold Nicholson was before her marriage The Hon. Victoria Sackville-West. She is the only daughter of Baron Sackville, who is heir presumptive to the Earldom of De La Warr

The colour scheme of the dining-room is delightfully cool and restful. The black and white marble floor is partly carpeted in black, and the pale grey walls make an admirable foil to a fine piece of 17th-century Flemish tapestry, also to some silver sconces, the originals of which are at Knole Park. Cool green curtains frame the window, which looks out on a paved garden in which fig-trees and almond-trees cast a welcome shade in summer time



PARIS MODES THAT CROP UP HERE AND THERE

"NO food—no frocks—no fun," laconically announced Florinda, her elbows resting comfortably on one of the tiny tea-tables at the Ritz. "No food?" I looked about at trays piled with the usual frivolous little cakes, at sizzling heaps of toast on nearby tables, jugs of cream, and all the usual evidences of plenty.

"Well, sugar's growing scarce," and she surreptitiously abstracted a few lumps and slipped them into her muff. "And as for new frocks—" here she broke off helplessly.

THE RITZ IN BLACK SATIN AND KHAKI

Now it is true that the Ritz is not as gay as of yore, as regards frocks. I glanced about the room where on all sides waves of black and khaki seemed to rise and break against the tea-tables. The black was feminine satin and velours de laine, and the khaki—masculine of course—belonged to Englishmen on leave; for as everyone knows, when an Englishman is denied his brandy-and-soda he drinks tea. However, the frocks were sombre and, for the most part, of a certain age.

We Vote for the Straight Silhouette, but We Cannot Deny the Existence of the Tonneau, Alias the Melon : Satin, Tussore, and Jersey Are the Fabrics—As to Trimming, When in Doubt They Embroider It

"I'll admit," I said slowly, "that there are no frocks. It is the war, and war isn't funny."

We were passing out a little later, Florinda in advance, when I noticed a small white object in my path, a lump of sugar, another and another; the sugar was falling from her muff. And in the malicious silence I followed the saccharine trail that wound in and out among the tea-tables, where smiles gathered and broke into ripples

of low laughter. After all, it was funny,—but I'll never tell Florinda.

FROCKS MUST HAVE THEIR DAY

Never has Paris been so dull and dark and cold as it has during the past few weeks, but with gas and electricity reduced to the vanishing point, one still thinks and writes of frocks.

Mme. Lanvin is interested in the *tonneau* frock, but not to the exclusion of the straight variety, of which she is a master builder. She makes the *tonneau*, as it were, casually—in passing—with her mind on other matters. The real Lanvin frock is straight and will, we hope, remain straight, for the pleasure of her clients,

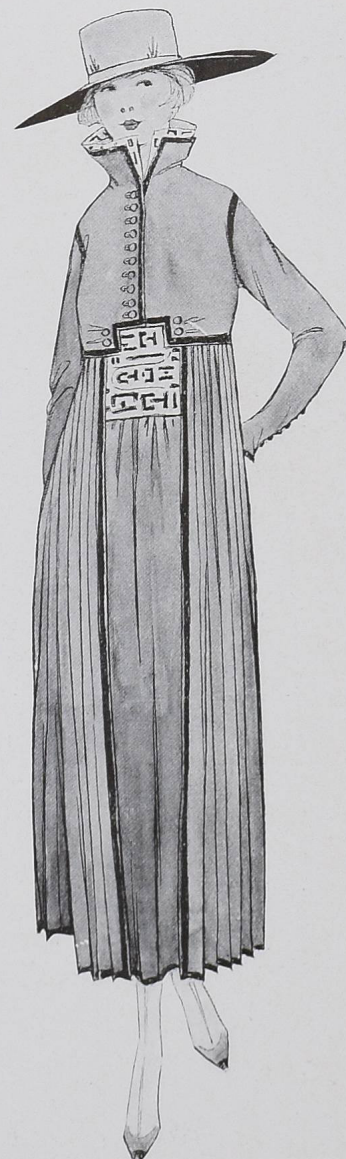


MODELS FROM WORTH

In Paris, of late, they can't think of foulard or taffeta without thinking of organdie and mousseline as well, and they like to embroider the sheer fabrics with heavy silk. A deep yoke makes a melon skirt for this green striped foulard frock. The white mousseline blouse is embroidered in green.

(Left) Not since our childhood has the guimpe enjoyed the importance which Paris is giving it this spring. It is sheer, often it is in colour (this one is of pale rose mousseline), while the bodice may be a mere pretence in straps, for suspenders have come back; they appear on this frock of blue-embroidered blue tussore.

(Right) Though he also admits the *tonneau*—a very dignified and well-bred *tonneau*—M. Worth makes frocks as straight as a frock may be. On this quaint costume of blue serge, the narrow skirt is pleated from waist to hem, as are many new skirts, and girdled with gold brocade.



(Below) Now that embroidery has been admitted to the mode, there is no stopping it; it spreads itself over frocks, hats, and wraps with entire impartiality. Here, it is in black on a white crêpe hat with cord and tassel of blue chenille and bound about the brim with black



HENRIETTE DUPUY

(Below) Our Mr. Macawber is the chemise frock; we will never, never desert it,—at least not until after the openings. To make us abandon it then, the couturiers have their work cut out, for they must outdo the charm of this Bordeaux satin frock embroidered in gold and dull coloured silks



CHANEL



ODETTE

(Left) Linings have an unprecedented way of asserting their existence this season. The beige duvetyn lining of this dark blue duvetyn scarf extends into a beige fringe and thus connects the scarf with the hat of beige braid, embroidered in black and studded with jet

(Below) They tell us every little while of increased interest in trimmings, but the evidence of our own eyes is that the shape is still the thing. Blue faille gathered on cords has as its only trimming a narrow blue satin ribbon over a pale rose ribbon the necessary bit wider



HENRIETTE DUPUY

(Below) One of the newest whims of Chanel is the combination of silk and wool jersey. Some of her newest models are quite untrimmed save for such varying of textures as appears in this frock of Bordeaux wool jersey, liberally trimmed in deep bands and yoke with silk jersey of the same colour



CHANEL

who always go back to Lanvin for this particular sort of frock. Mme. Lanvin in creating frocks makes a curious appeal to youth, to the child in all of us. Somehow we look younger and feel younger in a Lanvin frock than in any other.

The new Rodier fabric, djersa, is enjoying a wonderful success; it is the sportiest of all sports fabrics this season. Mlle. Chanel is making much of djersa. Her frocks of silk jersey are often combined with woollen jersey, and those of satin are elaborately embroidered with gold and rich colours. Lace is being used by Chanel.

Very striking is the new embroidery of woollen thread on organdie and other thin stuffs, to which it gives a curiously sturdy air. The effect of coloured threads on white or delicately tinted transparent fabrics, in the "skeleton" embroideries affected at present, is exceedingly good. M. Dœuillet embroiders thin frocks in this way, with silk, with charming results. A.S.



MARTIAL ET ARMAND

Destined to wide popularity is this sports trimming from Martial et Armand. It consists of collar, cuffs, and pockets knitted in contrasting colour and appears here in green contrasting with the beige jersey of the coat

THERE ARE JUST THREE
THINGS ONE CAN WEAR
IN TOWN THIS
SPRING,—A TAILORED SUIT,
A ONE-PIECE DRESS, OR
A DRESS WITH A COAT

CHECKS ARE POPULAR ON
OUR SMARTEST THOROUGH-
FARES; AND, SEVERELY
TREATED WITH BLUE
BROADCLOTH, EVEN WHITE
SERGE MAY APPEAR THERE



(Below) Of the many pleasant paths that the spring coat may walk, the box coat chooses one of the pleasantest. This suit from Peggy is of white serge banded with midnight blue broadcloth. The white is stitched in blue; the blue is stitched in white. There is an uncommonly smart panel down the front of the coat; as to the skirt (one always mentions the skirt this season) it is, for a wonder, circular, with an almost invisible flare

(Below) It becomes more evident that spring will not be spring at all without a frock with a short coat. There are ever so many interesting things about this Lanvin model; its materials, which are biscuit coloured jersey and Scotch tweed in checks of biscuit and café au lait; its skirt, which is draped at the sides; its sleeves, banded with deep tan soutache, and slashed from elbow to cuff; and its top coat, which ties long



(Above) Navy blue tricotine in any other hands would not be nearly as smart, for it was Chanel who thought of trimming it with bands of tan satin embroidered in tan soutache. And it's the clever way the skirt is gathered into pockets which makes the silhouette what it is; the dress slips over the head. Then there's the hem. Instead of being sewn but not seen, like most hems, it turns up where one least expects it—on the outside, and is covered with a satin facing and bound with soutache



AN EVENING WRAP THAT COMES RIGHT OUT IN BLACK AND WHITE IS THE WORK OF A CLEVER AMERICAN DESIGNER; AS THE SEASON ADVANCES, THE ONE-PIECE FROCK OCCASIONALLY DISCARDS ITS SEPARATE COAT



(Above) When a gown is made of turquoise blue satin, that gown, like a very clever woman, can affect simplicity in other respects. The lines of this frock are severe, and there is a single rose of pink satin caught at the front of the bodice. Turquoise chiffon panels, back and front, are banded with a dripping fringe of crystal beads



(Above) For an escort to any evening gown one might choose a black satin wrap with a black velvet collar and black velvet bands at the hem. Every now and then one might toss the wrap open, ever so carelessly, because it's lined, you know, with alternating bands of white chiffon and black and white striped chiffon—that is, one might if it weren't war-time



(Left) Chéruit made the lines of this afternoon frock of white camel's hair serge as straight as they could be. The bodice joins the skirt several inches below the waist-line which the belt had determined on. The deep pointed vest is embroidered in white silk; the white silk fringe which falls all the way from collar to hem consists of loops, and loops, and loops



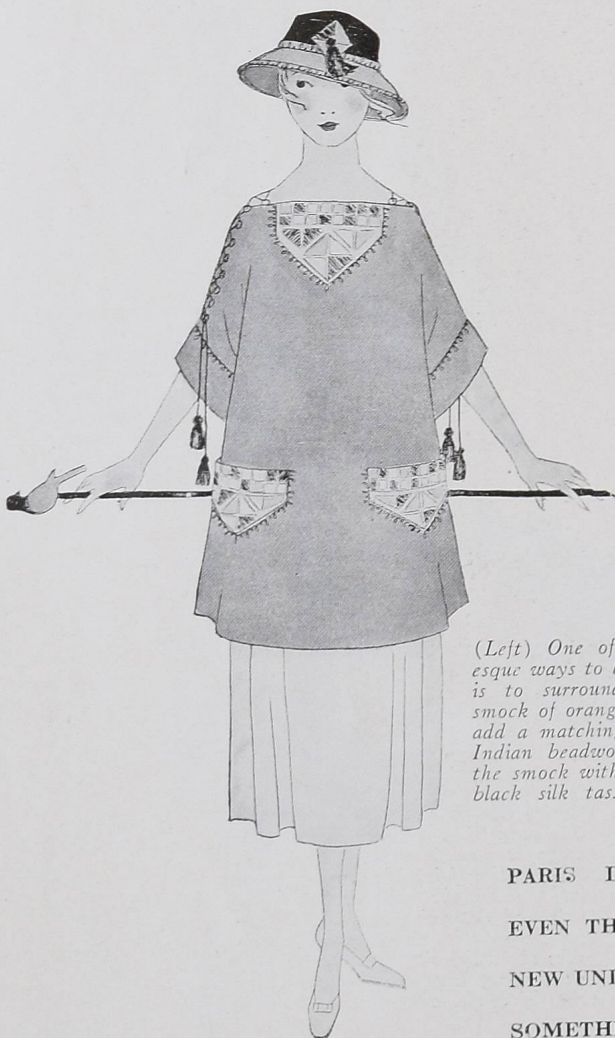
(Above) One doesn't have to retire to the country to enjoy this hat and parasol, says a Paris designer, any sunny day in town will do. The hat is of natural coloured straw, banded with purple silk and trimmed with silk roses. The parasol, too, is of purple silk, and its stick is of purple enamelled wood. Each of its ribs is tipped with amber

(Below) So far as being oriental is concerned, this designer goes as far as she likes in her new parasols: the most eastern, she says, the better. Just about as far east as any woman can get is this parasol of Chinese chintz with intimate scenes from Chinese family life pictured in brilliant colors against a black background



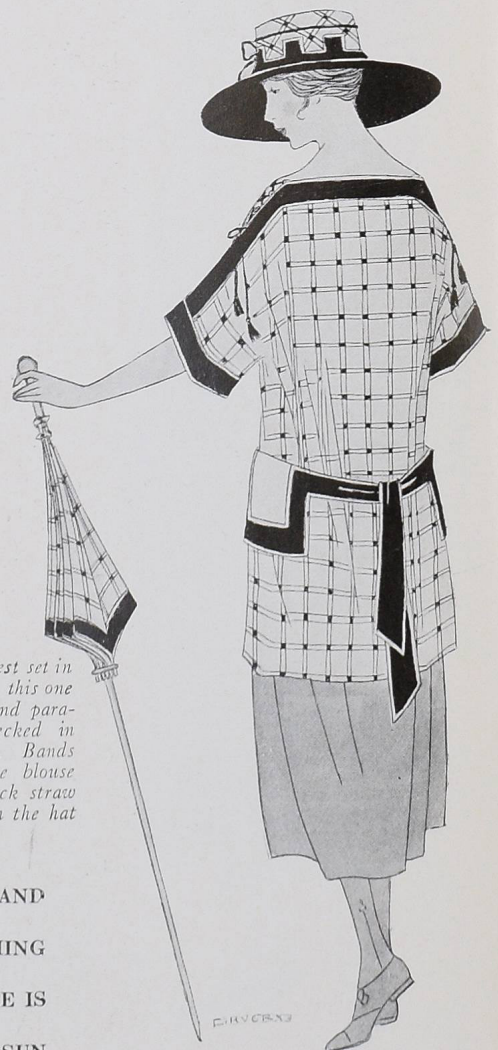
MODELS FROM FLORETTE

(Above) Improbable things are always charming, so a combination of fur and organdie is sure to be successful. Both hat and parasol are of pink organdie banded with moleskin. The hat—it's one of those transparent affairs that are so kind to the faces beneath them—has a succession of pink rosebuds around its crown, and the parasol has a stick of natural wood



(Left) One of the most picturesque ways to behave in a garden is to surround oneself with a smock of orange cotton crêpe and add a matching hat. Patches of Indian beadwork are applied to the smock with black silk, and a black silk tassel trims the hat

(Right) Perhaps the smartest set in any summer colony will be this one of hat, Russian blouse, and parasol all of gingham checked in white, black, and yellow. Bands of black linen make the blouse more noticeable, and black straw facing effects the same on the hat



PARIS DESIGNS FOR AMERICA'S SUMMER, AND
EVEN THOSE WHO INSIST THAT THERE IS NOTHING
NEW UNDER THE SUN MUST CONCEDE THAT THERE IS
SOMETHING NEW TO PROTECT US FROM THE SUN

A PAGE CONCERNING
MORNING, AFTERNOON,
AND EVENING COS-
TUMES FROM A NEW
YORK COLLECTION



When navy blue tricot gabardine is combined with buff silk jersey, it is nothing short of distinguished looking. The sleeves of this street frock are buff silk jersey banded with buff and brown worsted—entirely satisfactory. There is more worsted embroidery on the bodice. Fillet and Valenciennes lace combined with drawn-work make the daintiest of vests. The skirt and tunic are perfectly straight. Réboux made the high-crowned turban of black liséré straw faced with tan liséré and crowned with tan feathers

(Upper middle) Silver cloth and rhinestones and white silk net can't go very far wrong in the making of an evening gown. The bodice of silver cloth is outlined in rhinestones and has ornaments of them at its points, front and back. The skirt is a combination of bands of satin and silver lamé cloth and is embroidered in rose silk and thread. The fan is of white ostrich feathers—and that is something the smart woman will want to note



Nearly every woman at some time cherishes a desire to wear black Chantilly lace. Chantilly lace forms the bodice of this afternoon frock, which has black net sleeves, and Chantilly lace is gathered over a skirt of navy blue satin. There is a wide ruffle of satin around the hips, and a sash deeply fringed with blue and black beads has long ends. The Louison hat is one of the newest large shapes for afternoon wear and is of black hand-made lace and Neapolitan straw and tinted roses. The bag is of soft-toned seed beads

(Left) An evening gown that has all the glamour of the patch-and-powder period and which makes one long for a white wig, is of orchid satin brocaded in silver. Yes, and the ornaments of the white net and satin bodice are thickly-clustered pearls and rhinestones. The overskirt, which is so quaintly draped and puffed, is of the orchid satin over an underskirt of net edged with wide silver lace. This underskirt shows a bit in back

FROCKS FROM MARIANNE BUZENET KNOW HOW TO BE SMART

WITH STRAIGHT GATHERED SKIRTS AND STRAIGHT NARROW

SLEEVES; THEY ALSO MAKE DECOROUS USE OF SIMPLE TRIMMING



"Heavens! have I put on the skirt of my flowered dress and the blouse of my white silk frock?" Then she remembers that this is the spring of 1917. The bodice is of white taffeta, and the skirt, of the same material, is printed with navy blue clover leaves. The gathered skirt, which is trimmed with two groups of tucks, has a top that matches the blouse. Some one must have taken strenuous thought for that neck-line. It is cut straight across and runs into a point on either side. The collar and cuffs are of the printed silk with a pleated frill of the white silk. No, we haven't forgotten the sash; that's finished with a tassel of blue silk



(Above) This morning frock of Copenhagen blue handkerchief linen is absurdly like the frocks one wore during the "jeune fille" (odiously known as "flapper") stage. Those white-embroidered and scalloped ruffles around the hips are almost childish—and very becoming. The bodice has some very simple embroidery—not too much—above these ruffles, and there is a narrow string-belt embroidered at each end. Blue linen buttons trim the long narrow sleeves, and two linen collars, a white one on top and a blue underneath, finish the neck

(Below) Once in a while a woman reaches the ennui of the Frenchman who left this world because "there was too much buttoning and unbuttoning," and then rescue comes in a frock that fastens with ribbons—blue grosgrain bows. The material is oyster-white shantung embroidered with blue cotton thread. The string-belt of white shantung helps make the bodice look like a little coat



THREE CHARMING GOWNS NOW BEING

WORN BY Mlle. Gaby Deslys in

"SUZETTE" AT THE GARRICK THEATRE



Pearls are the keynote of this gown. The mermaid green gauze underskirt is stitched with pearls; more pearls stud the waist ornament, and still more pearls enchain the wearer's arms. Spikey ostrich feathers tip the red and gold helmet, but the head-dress is merely the prelude to the cloak of Burgundy red velvet. The champagne-coloured silk lining is traced with a gold design



Ostensibly this is a frock for a garden party; really it is fairyland's latest model, and scarce seems to have acquaintance with thread and needle. Billows of silk interwoven with silver form the airy foundation, and by way of materializing it has four pockets. It was designed by its wearer. The big tulle hat with its rim of ostrich feathers is characteristic of the grace below



This gown, which has a fashion of its own and is designed in materials of mediæval character, is worn by Gaby Deslys. The brocade skirt is of patrina green, and has first a border of fur and then a scalloped edge of gold lace. The white ninon sleeves arrange themselves in simple folds, and the velvet train hangs like a white cloud. Black ospreys support the structure of the black tulle hat

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THESE THREE AFTERNOON FROCKS ARE LATE OF PARIS,
AND THEY STRAIGHTEN OUT MANY OF OUR PUFFED-
UP IDEAS ABOUT OUR SPRINGTIME SILHOUETTES



(Middle sketch) It seems that their number is steadily growing—these frocks of long straight lines. If they didn't have the advantage of coming straight from Paris we might be sceptical, but Chéruit vouches for this one and so it is not ours to reason why. We can hardly wait to describe it; it is white shantung embroidered down the front and at the neck with blue silk and gold tinsel. The sleeves are the "straight from the shoulder" kind and are finished with embroidery and a ball button.

(Below, right) The house of Paquin has seized upon one of the newest materials and made from it a frock to show what a summer frock should be. Here it is, made of black taffeta brocaded with white and tiny touches of colour—that is the skirt part. The bodice is white chiffon embroidered in black silk and glass beads in red and yellow. Enter cherry-coloured satin; that is what lines the pocket-like side pieces that appear where the front and back sections of the skirt are joined.



(Above) If one has been a bouffant and crinoline person for lo! these many frocks, it will be a severe shock to see the straight and narrow future Callot has planned. Yes, that is really an under-skirt—satin to match the navy blue serge of the one-piece overdress. There are bands of taupe silk embroidery that give just the right lines to the frock, and the serge sash-belt is embroidered and finished at the ends with embroidered balls. The sleeves are calculated to interest us strangely; they are blue satin, straight, and wide at the bottom.



(Above) Really, this jersey cloth is so persistently well-beloved that it is becoming a tradition. A coat made of deep tan jersey cloth hangs straight from the shoulder. Buttons of tan leather, polished, trim the coat and the novel pointed cuff

(Middle above) This Fremet satin wrap submits to the mode, which favours quiet colours, long enough to be made largely of taupe satin; but it has its grand moment when it reveals a lining of American beauty satin. One might have guessed it, for the deep shoulder-yoke is embroidered with taupe and American beauty chenille

(Right) It was Lanvin who thought of banding a motor coat of heavy tan wool jersey with navy blue gabardine. Shaped and banded sections give the coat a wide-sided effect. Maria Guy tempered the shorn hat to the windy motor ride, for the brim of this small black liséré sailor is very narrow on the side where it carries a gourd ornament



(Above) Subdued in tone, as are so many of the models of this season, is this Chéruit coat of tan tricotine. The designer has made an asset of economy, for there is no trimming used; even the buttons are self-covered. The Maria Guy hat is of cinnamon-brown braided straw (and cinnamon, you know, is one of our best colours)

AND WHAT ARE SEPARATE COATS TO BE MADE OF THIS SPRING? WHY, OF JERSEY CLOTH, OF COURSE, AND OF GABARDINE, AND TRICOTINE

JERSEY CLOTH, FROM BEING A SPORTS FABRIC, HAS BECOME A FORMAL MATERIAL, AND FROM BEING A NOVELTY, HAS BECOME A NEW TRADITION

THE STORMING of VENICE: SKETCHES by BRUNELLESCHI

UMBERTO BRUNELLESCHI, perhaps the best known of all the Italian illustrators, has been stationed of late at Venice, in command of the anti-aircraft forces. Not content with his arduous duties in the service of Italy, he has had time to make sketches of certain of the most striking aspects of war-time Venice. Here are some drawings which he recently sent to Vogue. Whether the artist considers this *rencontre* with the columnar young lady in the black shawl, as one of his military duties or not—he omitted, in his letter, to explain.

An amusing social custom has lately come into use in Venice, owing to the suddenness of the many Austrian air attacks there. When you now order anything

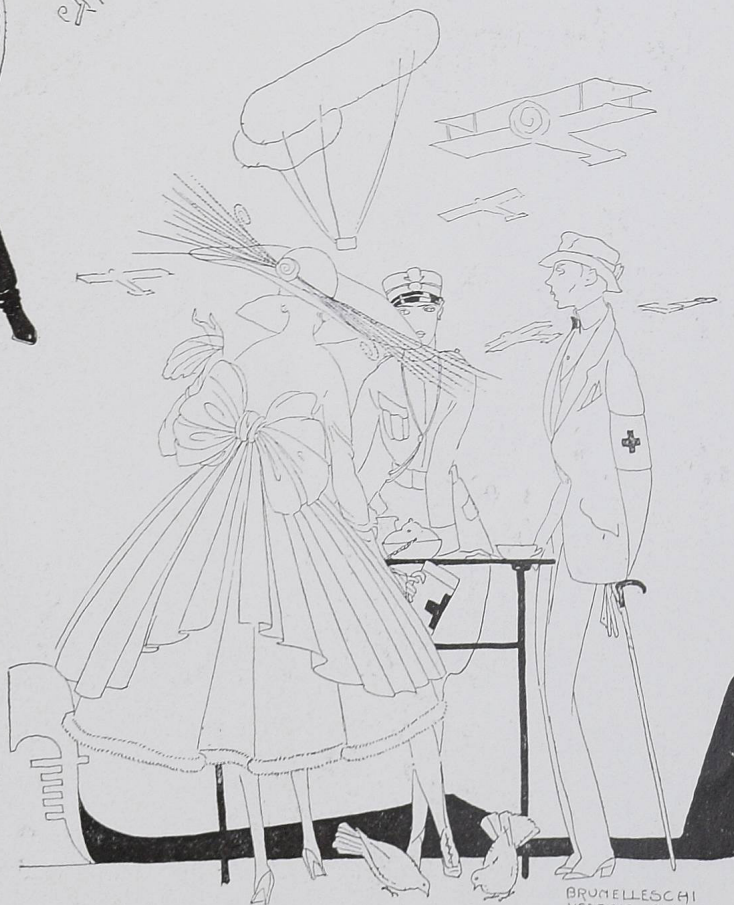
Venice Is Always Ready To Guard
Her Beauty From The Enemy

are almost entirely deserted. The harbour of Venice is closed. Fishing in it is forbidden. The hotels have all been turned into hospitals. No travellers are allowed to enter the city, and many of the shops are no longer open.

For one not used to them, the air raids upon Venice are extremely exciting, and exceedingly well managed by the Venetian authorities. When the outposts around Venice hear the aeroplanes coming, a cannon is fired, and a very powerful siren is blown in the city. This is to warn all the inhabitants, rich or poor, to repair to the basement of any large house. Such is the law. The doors of all the great palaces are left open every night to admit the people in case of an attack. When the raid is over the siren is again blown, when the people all



Fair Venice lives in anticipation, but not in terror, of hostile raids. For the time being she is desolate, for she has been stripped of all her treasures; but never before has she appeared so noble or so beautiful. The angel on the top of the Campanile is left to protect the poor of the city, but they have painted her grey.



BRUNELLESCHI
VENEZIA 1916

to eat at a Venetian café or restaurant, you are obliged to pay for it immediately—before your order is served—because at the beginning of the war it very often happened that customers suddenly left the restaurants, on account of the oncoming aeroplanes, without waiting to pay for their food. Poor Venice! How cruelly and terribly it has changed. From the exterior of San Marco all the ornaments have been removed that could be removed. Much of the interior, even, is covered and protected by sandbags. The oldest of the mosaics over the doors of the Piazza are covered with cement, and the many gilt ornaments adorning the roof are painted grey. The four famous gilt horses are now in the courtyard of the Ducal Palace, surrounded and covered by brick walls. Most of the pictures and treasures in Venice have been sent to other cities. The museums are all closed, and the streets and canals



emerge, chatting gaily as they hunt about the streets for little souvenirs in the way of shrapnel bullets. But the angel on top of the Campanile is still there. She is painted grey, but they have left her where she belongs to protect the poor of the city. That the angel may remain there should be the prayer of all lovers of Italy. Venice is silently awaiting her destiny. She has never before seemed so noble or so beautiful.

The behaviour and *morale* of the Venetians has, all through the war, been beyond praise. No excitement or hysteria is shown by the women or children, who remain as calm through the repeated air raids as if they were no more than thunder-storms. Over one thousand bombs have already been dropped on the city, but the women have always remained nobly resigned. Many of the peasant women pray at roadside shrines during these attacks from the sky. A good deal of damage has already been done to the city, although none of the really important buildings have as yet been destroyed, but it is only a question of time before—if these raids continue—a great deal that is priceless will be annihilated.

"LE MONDE QUI S'AMUSE"

NO one can say that we do not live in exciting times. Thrill succeeds thrill till one is left positively gasping. What a mental and moral upheaval those hide-bound souls must be enduring who like their universe arranged geometrically and precisely. It will be a drastic medicine for them, of the same order as is a rough sea voyage for a liver victim. The most astounding feat of all has been that of our ally, the Imperial Bear. With one blow of his mighty paw he has down-and-outed all the little yapping pariahs and parasites that were sapping his vitality. It was a stupendous example of a virile high-handedness that one had believed impossible in these days of red tape, parliamentary obscurity, and general pernicketyness, in contrast to the rest of us who chatter gravely and interminably, without getting anywhere, like Kipling's *bandurlog*.

But everywhere Hope is in the air. It takes a fresh lease of life every morning as we read the papers over our Devonport breakfast, and follows us in our walks abroad. Even our Pekinese or our Chow dog—potential ally—raises his tail more proudly, as if he realized that perhaps after all he is entitled to his share of our rations. The weather reflects our lighter hearts. Its sprites have apparently repented them of their spite, and on the heels of a coal-less, frostbound winter have sent, at any rate temporarily, the daintiest, most fairy-footed spring imaginable. There have been days with a pale gold sun and a soft warmth in the air, when it was a pleasure to be merely alive; days that set men longing for the golf links, and unregenerate women to studying the fashion papers. I think that Eve when she heard the first cuckoo must have rifled the flora of Eden for new sartorial effects, for somehow a spring day always make one think of new hats. This year the sixth sense of milliners has forestalled our own instincts, for never were hats, or indeed clothes generally, more vivid and variegated. Yellow, red, blue, the shop windows are all the colours of a Chinese garden, truly inspiring after the sombre cloistral vestments with which we have been garmenting ourselves.

A SOCIAL WAR OF ATTRITION

But it is the spirit within us, and not of the outside world, that keeps us cheerful, for the daily round of life is beset with repressing influences, and the common task of living within the law and our incomes grows ever more complicated. One has to think twice, or oftener, before one can embark on the simplest amenities of life; there are so many "Don'ts" in our book of the words. We may not dance except in restricted areas; we may not eat potatoes to the detriment of other people; we may not take food at all in public after 10 p.m., at any rate, when escorted by His Majesty's uniform; and it is with a sense of criminal guilt that one partakes of the chastening biscuit laid out in one's own dining-room after an evening's work or pleasure.

Above all things, dancing is held to be one of the seven deadly sins by the mysterious controllers of our manners and morals, who, tortuously and with fiendish ingenuity, counter-stroke our persistent efforts to carry on as usual. Dancing on a volcano is a joke compared with the peril and sense of unbridled recklessness of party-going these days. Ciro's has lost in its last sporting round, and the Grafton Galleries are out of bounds. The latter is a peculiarly sad example of the innocent suffering for the stupidity, or the vulgarity, of others. Because one garde, flushed with wine and piqué, committed *lèse majesté* in the impersonation of a Provost Marshal, we are debarred the best dancing floor in town, just as, after infinite painstaking, we had mastered the *nth* step of the fox-trot. It is small consolation to us humbler consumers of barley-water and buns to know that the delinquent has been commanded not to show his face in London for a year. The blow falls heaviest on the débutantes, who each year blossom and wither unseen and unloved; for Cupid is a short-sighted imp who prefers to barb his missiles

Everywhere Hope Is In The Air, Although The Common Task of Living Within The Law and Our Incomes Grows Daily More Complicated

with rags and tags of tulle and soft music rather than with brass buttons and starched collars. Still, it is surprising what one can encompass if one be really keen. Not all of us get our beauty sleep, and our pillows are often still unruffled in the mellow hours "betwixt the dawn and the daylight."

Imprévu is certainly the keynote of what little social life is left to us. Time was when one knew to a nicety what one would be doing three weeks hence, where forgathering, with whom talking, dancing, flirting. Nowadays, the invite—formerly neatly printed in thousands by the stationer in advance—arrives vaguely by wire or word of mouth an hour or so before the show begins, and the *mise en scène* may be anywhere from a schoolroom or a Y.M.C.A. hut to a thieves' kitchen. I wonder, shall we ever be able to accommodate ourselves afresh to the orderly decorum of peace-time Society with a capital S?

REVUE A LA BOHÈME

There has been a slight cessation of activities in the immediate past among the tireless organizers of charity matinees; consequently the long-talked-of Chelsea Revue had its own exclusive splendour of limelight. All the same, it does not seem to have pleased everybody; perhaps, as so often happens in real life, expectations were tuned to too high a pitch. Metaphorically speaking, the drinks were too mixed. Apparently, like East and West, art and fashion do not blend happily, and heart-burning is inevitable on one side or the other; and in this case the local jokes and allusions that set the bobbed heads shaking with appreciative laughter, and split the seams of the velvet coats, conveyed nothing to the serried ranks of the Peerage in the dress circle. At any rate, the show had the surpassing merit of originality. Some of the grouping, both on the stage and off, was quaintly reminiscent of many a little scene one may glimpse at any night in the Café Royal or in one of the studios. The items were uneven, but even the most critical "long-hair" must have admitted charm in the beauty chorus after Augustus John, and in the Conder ballet. Mr. George Moore, distinguished author and pet-dog "straffer," in the words of one of the audience "got it in the neck." How the shades of Rossetti, Whistler, Carlyle, and many other Immortals must have squirmed under the leveling irreverence of Revue!—unless they possessed a keener sense of humour than is generally credited to the artistic temperament.

PASTURES NEW

This show was probably but the forerunner of other similar ones. Chelsea, its habitat, manners, and customs are for the moment the last scream of fashion among the elect. Mayfair used to be the Mecca of the world that amuses itself, and one felt a distinct grievance if obliged to leave cards anywhere beyond a mile radius drawn from the Ritz Hotel. Now people seeking after originality and convenience migrate to the most unexpected quarters—Kensington, Bloomsbury, but above all, Chelsea. The quaint little angular houses in Swan Walk and along the Embankment are as gay and débonnaire as in the Georgian days, when the great world made Chelsea its villeggiatura. The

extremists take over studios, filling them with Persian rugs, statuary, and orange-trees, though not all as true to environment as Lady Constance Stewart Richardson, who, not unwisely, has given up the servant problem altogether, and house-keeps with the aid of a daily "char."

There is certainly a pleasant restfulness and sweet-do-nothingness by day about the tree-shaded, river-vista-ed byways, though life there is somewhat incompatible with a strenuous round of work or pleasure in the happy hunting-ground up West. But then the truly elect (as quite distinct from the butterfly-cum-war-worker, or the worker proper) never seem busy or in a commonplace hurry. When they perform the thousand and one sordid little necessities of everyday life—trying on clothes, ordering the meals, doing accounts, etc.—one cannot imagine; for to lead the life beautiful, it appears, one must be leisurely and reposed, and have ample time to stretch the wings of one's soul, and so forth and so on. And at nights, when the lights of the Embankment find a reflection in the dark water, and the incongruous tram is making its last trip home, quaintly clad figures creep in and out of each other's houses, and the hours wax long and Bacchic and convivial.

It looks as if town were going to be emptier than usual this summer. House agents tell one that there is no longer the frantic rush for urban accommodation that there was, and that small houses in the suburbs and surrounding country are worth their weight in gold. One hopes that these prospective pilgrims all mean to keep pigs or rabbits, and sink their butcher's bill in the backyard, for they are truly optimists if they imagine that they will be able to get nearer to any other kind of patriotic endeavour than they can walk. The train services are threatened with further dislocation, and the Petrol Committee is scrapping applications with a sublime ruthlessness. Furthermore, the elusive taxi will be rarer than rubies since the drivers' unchivalrous cold-shouldering of enterprising chauffeurs. Talking of addresses, I wonder how many people ever remember to put their numbered designation at the tops of their letters?

ALADDIN'S LAMP

One of the most interesting functions lately was the Red Cross sale at Christie's, as interesting from the personal point of view as from the technical. The list of donors was long and comprehensive, from the millionaire who parted with the *clou* of his collection to the humble unknown giver of his or her one artistic ewe-lamb. It was as if some magician had flung down haphazard all the treasures of the world. The exhibits were as representative as their owners. Great ladies gave their diamonds, Maharajahs their robes of state, authors the unique MSS. of their books, and painters their favourite pictures. Of the latter, one of the quaintest gifts was from Miss Florence Upton, who presented the complete original set of drawings for her immortal "Golliwog" books, together with their wooden prototypes. The contributions of Messrs. John Lavery, Charlton, and others, were sporting offers to paint pictures for the highest bidder. The day before the sale the rooms were crowded to bursting point, especially the one where the show cases of jewellery stood; the donors of these latter were mostly women, as were those of the Oriental embroideries, headed by Queen Mary's gorgeous Kien Lung Chinese coverlet. One of the most attractive corners, if less crowded, was that devoted to books and autograph letters, with first editions of poets that made one's mouth water, and letters from every celebrity under the sun, including one sent by balloon post during the siege of Paris in the 'seventies, with a tale of woe concerning the price of food-stuffs compared with which our own rations are positively given away. The result of the first three days' sale must have been a splendidly adequate reward to all concerned. The sense of a good deed done should soften the "sweet sorrow" of parting—even with one's *objets d'art*!





Camera portrait by E. O. Hoppé

MISS ROSAMUND GROSVENOR

Miss Rosamund Grosvenor is nursing at the Hon. Mrs. Rupert Beckett's Hospital in Grosvenor Street. She is the only daughter of the late Hon. Algernon Grosvenor, is a niece of Baron Ebury, and her mother is the daughter of the late Sir John Simeon, the third baronet

THE CIVILIZATION of WOMAN

Civilization Means Attainment of Naturalness.

Civilization Means Freedom from Self-Consciousness.

Freedom from Self-Consciousness Means Naturalness

WAR conditions seem to have enabled many people to recover the virtue of simplicity. This is perceptible in dress. Use and Beauty are allies; this fact is being re-discovered. Women are at war with fussiness. Fussiness has always threatened to destroy their civilization. The quality of unselfishness in woman has not been without its defects. She would live for everything rather than for herself. She would live for her clothes, or she would subordinate her convenience to the fine effect of the furniture in her home. This attempt to arrange all life on a basis of appearance has been woman's undoing. It represents an attitude towards life which present circumstances have forced her to abandon.

WHAT is the consequence? That woman, for the first time in her life, becomes natural. It is impossible to live for effect and to be natural at the same time. The desire to be natural has given a fresh impulse to fashion, and created a new style of furnishing.

MEN'S clubs came into fashion, and maintained their great place, when it was impossible for men to live with any real peace of mind at home. There was always a cushion, a coverlet, a carpet, or an adornment of some kind somewhere to be studied first when they would be at their ease. Indeed, in the very earliest Victorian days men were driven to recesses called smoking-rooms, studies, and dens, which they eventually came to use as dug-outs. They delighted to make these places hideous to the eye of woman, digging themselves in behind a muddle with all the energy of an army in defeat. But now we learn that it is with difficulty the protective institution called "The Club" can make itself pay. Woman, who then accused man of being uncivilized, has become civilized, and recognizes civilization in others. She has discovered that as a creation the civilized man existed before the civilized woman.

IT is an error to think of civilization as at the opposite pole to complete naturalness. The creation of an environment favourable to the expression of the finer shades of our natures, that is civilization.

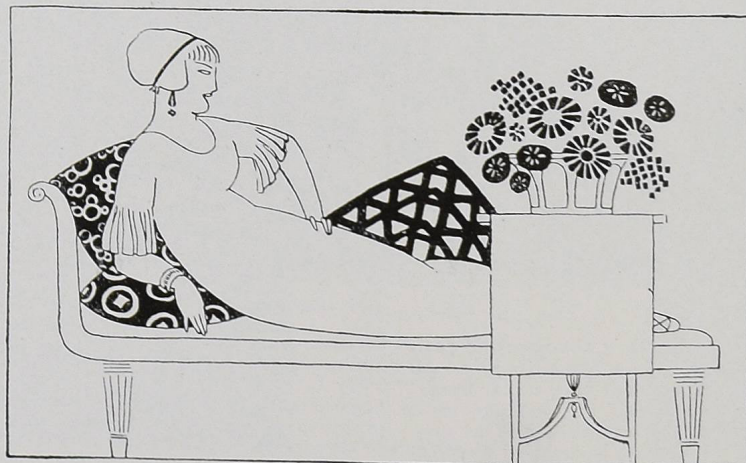
WAR, because it is so uncivilized in spirit, has suddenly made us conscious of our civilization. It has made us conscious that it preserves to us the freedom of the mind. Adventurous thought, adventurous art express this freedom. Tranquility gives this freedom. What have people been reading since the outbreak of war? Jane Austin. What do they delight to remember? Days which seemed one like the other.

THOSE people desire one day to seem like another, outwardly, who know that no two days have been alike since the beginning of the world. The charm of the week is felt by people who can discriminate between Monday and Tuesday without looking at a calendar. Many people have now learnt that two evenings at home are more unlike each other than two evenings at plays at different theatres or dances in different halls. This is the war-worker's discovery.

OUTSIDE of our own houses there is the howling storm of the war. It has driven many a person into a corner of a room, where he finds himself. A natural person is a person who has come to himself. An unnatural person is a self-conscious person, and a self-conscious person is mad. He cannot come to himself, for he mistakes a reflection in a mirror for himself.

AS a tree expresses itself in its foliage, so character expresses itself in dress. A well-dressed person in this true sense could almost get on without a mirror as easily as does the tree.

WHERE the looking-glass ends other people's eyes begin, for the mad person. To wear beautiful clothes as if in a mirrorless world, to wear them unself-consciously, to wear them for their own sake; to do everything for its own sake, and nothing with the eye to effect, this, of course, is to be natural; but to be more natural still one should be able to employ all the arts of civilization artlessly.



SPAIN'S GREAT PAINTER

A Note On The Art of Zuloaga

WRITING in Vogue the other day on the work of a young Spanish painter destined, I think, to come into prominence in London, I endeavoured to suggest the character of his work by contrasting it with the sombre ancient art of Spain. It seemed to depart from the darkness, there, like a dragon-fly from the shade, and dart into the sunlight of our modern freedom. But it would be a mistake to assume that the art of Spain had changed in its nature. That would imply that Spain had changed fundamentally, and great as she once was it would be difficult to conceive such a change to her advantage. The art of Zuloaga proves that the change has not taken place. Zuloaga's art represents modern Spain, but it is modern Spain, not modern Paris, New York, or London that it represents. It owes much of its power to characteristics that are purely racial.

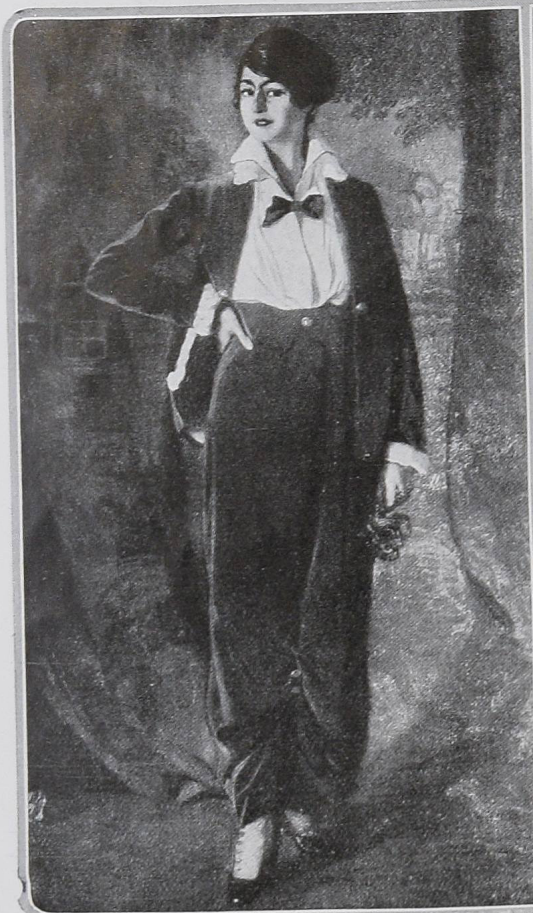
An exhibition of modern Spanish pictures was held in London just before the outbreak of the war. It represented Spain as a country given over to the art of the chocolate-box cover and the

of a century ago. The people Zuloaga portrays seem to have genius to spare. They are of the kind that does not seek adventure, that cannot escape adventure. They have the disposition that is wakeful, to which everything that presents itself is an adventure. The people who are portrayed seem to exalt a Religion of Beauty with the haughty intolerance of the founders of the Inquisition. The English are said to take their pleasure sadly, these people take their pleasures gaily, but as if they would never know pleasure again. Their manner is impressive. In Spain alone the grand manner is preserved. I read this in the portraits of Zuloaga. In Spain that manner was always characteristic.

Zuloaga's pictures are Romances. His sitters seem to belong more to the world of the novel than to the actual world. Zuloaga's art is truly imaginative. He sees people imaginatively. Imagination can take either one of two directions. Closing the eyes to what is before it, it can find its way by Reverie; or it can look with such penetrating vision at what is before it that inmost truth is not protected from its gaze. The



The Countess Mathieu de Noailles



Mlle. Marcelle Souty



Señorita Anita Ramirez



A Russian

Christmas card. It is imperative that this impression should be corrected. Zuloaga was not represented in that exhibition, but in London his art has appeared in the International Society's Exhibitions on frequent occasions. It shows the national temperament has changed little

from what it was in the romantic past. Passionate it is, and intense as ever. All that is characteristic of Spain, as the art of the past reveals her, is found again in Zuloaga, the most modern of her sons. In his art nothing is slight or flimsy or like tinsel. Spanish art—characteristic

Spanish art—is never superficial. The Spaniards are not a superficial people. They take nothing lightly. There is a fierce quality of vitality in the art that expresses them. The extraordinary vitality of Zuloaga's figures is matched only in the art of Goya of the Spain

world is illuminated wherever the eyes of the imaginative artist rest.

Zuloaga's art can be tawdry. That is, the taste in it is not always exquisite. But if "tawdry" is the word we should use, objection is not always to be taken to it. The painting we are describing

*"My Uncle Daniel and his Family"**(Below) A Basque Peasant*

has an energy that can hardly wait upon *nuances* of expression. It is in love with a kind of beauty that does not reside in half-shades, and yet it is secured from any suggestion of blattancy by the mystery that imagination imparts to its boldest representations. This art seems to desire to outrage the idea that any beauty can rest with the arts of expression. It believes in the beauty of things themselves. It believes in what it sees as if the world were as it appeared to its vision. In this art we are not confronted with the work of a painter who improvises, but of one whose hand is driven forward by the inspiration of what is actually seen. Though this art of Zuloaga's may seem so fantastic, it aspires to represent the world as it is; the brush of this painter is as helpless as a ship that the wind has forsaken when it is not animated by the immediate experience of actuality.

When Zuloaga paints portraits the passion for reality which I have described gives him wonderful power. And if proof be required of the imaginative quality of his work, his portraits may be compared with his subject-pictures. The people in his portraits simply enter into the Zuloaga world. X.

Anita Ramirez — in black

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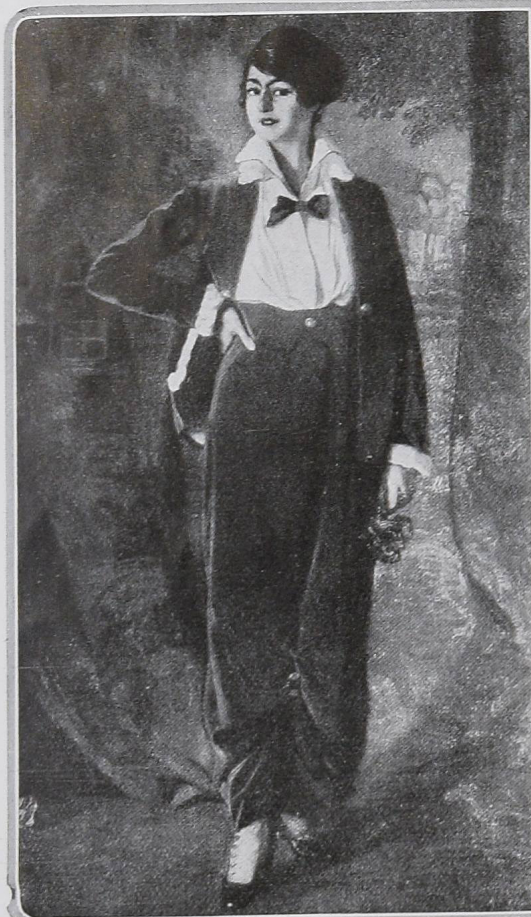
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GOWNS WHICH CAPTURE
SOME OF SPRING'S SUNSHINE
AND BIND IT TO EARTH



HAT FROM REVILLE AND ROSSITER

A HAT THAT PROPHESES
SUNNY DAYS, AND FROCKS
OF SEASONABLE COLOURS



ESTHER

Sometimes March winds and April showers bring with them evening gowns that are first cousins to May flowers. This one is made of white crêpe de Chine, stamped with a vivid design of blue, red, and green fruit. Two shades of green, skilfully blended, form one belt, and silver braid runs along the other, and continues its journey on hem and sash-end



Why does she regard the earth from such a haughty altitude? The answer lies in her black satin gown, for she is particularly proud of its peg-top propensities. Happy is the person who thought of the blue satin band and the white organdie collar



ESTHER

May the wonders which Spring springs upon us never cease. Here is an evening gown of larch green chiffon, tenderly draped. The girdle is bordered with a narrow edge of gold lace, and one band of gold cloth, and a second of gold braid and white chiffon. In silhouette it is fresh and youthful looking. Quite what one expects from the hand of this clever designer

WHERE THERE'S A HAT THERE IS
ALWAYS A WAY OF OBTAINING IT,
ESPECIALLY WHEN ONE WANTS IT



Now she is really queen of her castle, for her brown Georgette hat is shaped like a crown; in addition, it is edged with nigger brown ostrich feathers—a truly regal trimming



"Hats off" to one of the smartest models of the season. Its high blue silk crown boasts a faille ribbon and two mauve dots, and its broad silk-edged brim is underlined with pale blue straw



Another one of those really smart suits in which the combination of two colours has met with such success. It is made of blue and beige gabardine, and a great point is the back of the skirt with its large panel and rows of small pleats on either side, all hidden from the beholder



FOUR HATS AND ONE SUIT FROM THELMA



THREE HATS WITH VEILS FROM BÉRET

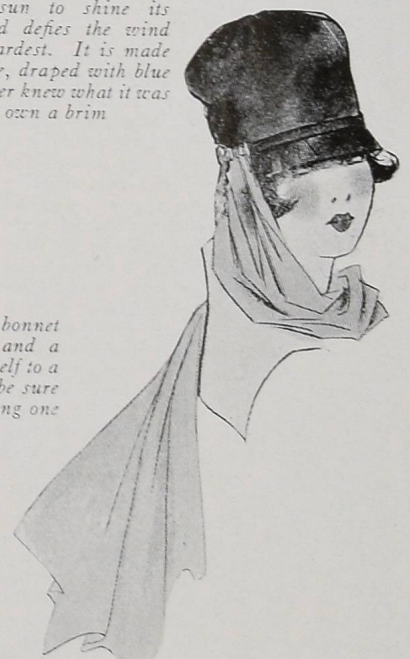


No, she is not trying to imitate a jockey's cap, her crown is too high and her brim too broad for that: she merely favours a blue silk hat, which is indifferent to the weather, and suits her to perfection



It would be severely masculine, this high crowned small trimmed hat, it is so like a man's top-hat, but the ribbon bands tied themselves into a "wish-bone" bow and gave it a truly feminine touch

This is the sort of hat that tempts the sun to shine its brightest, and defies the wind to blow its hardest. It is made of black faille, draped with blue tulle, and never knew what it was like to own a brim



When a blue silk bonnet with a pleated edge and a rose ribbon attaches itself to a rose tulle veil it may be sure of a gay life and a long one

SEEN on the LONDON STAGE

A Triple Bill at the Ambassadors;
 "Damaged Goods" at the St. Martin's;
 "General Post" at the Haymarket



Two portraits by Hugh Cecil

MR. C. B. COCHRAN'S flair for gathering together charming and original entertainment is again proved by his new show at the Ambassadors. Just at the moment when everyone is *lasse* with gorgeous revue, he gives a varied programme with qualities to please the most fastidious, and mirth to delight the simple and ingenuous mind. The mediaeval one-act farce by Anatole France, "The Man who Married a Dumb Wife," is, in the matter of stage setting, very striking and delightful. The actual scene, which is the non-realistic side of a house in a narrow street with an open room above, is painted in brilliant blue and black, making a good foil to the rich gay colours of the costumes. It is a long time since such a lovely vision has been seen on the stage as Miss McCarthy as Catharine reclining by the open window, embroidering her black needlework in a little round frame. Her dress, which was designed by Mr. Ricketts, is a wonderful harmony in white and gold, pink, apple-green, lemon-yellow and black, with a thick necklace of dark twisted coral just the colour of her crimsoned finger-nails. Either Catharine is a past mistress in the art of "make-up," or her features positively belong to the *moyen ages*, as she makes a perfectly satisfying whole from the tip of her lovely coif to her long pointed golden slippers. At first wistful and elusive in her silence, her tongue once loosed, her vivacious loquacity continues in a chattering crescendo till her elderly notary of a husband, becoming bemused in his wits, to save his reason takes a powder to make himself deaf. His wife on discovering this becomes mad herself, and with an astonishingly feline sidelong

Miss Lillah McCarthy as Catharine, the dumb wife, wears a wonderful gown designed for her by a well-known artist. From the white and gold coif to her pointed gold slippers the dress is a lovely harmony in white and pink, apple-green, lemon-yellow and black, with red coral twisted round her neck, just the colour of her crimson finger-nails.

In "Class," the revolutionary satire at the Ambassadors, Miss Lillah McCarthy is a marquise of fine spirit and many charming affectations. Like most people of her station and period, she has a thin crust of callousness veiling her real nature underneath. She wears a gown of green and white stripe, and a charming white cap beribboned with blue, and carries on her arms a sombre black shawl.

glance casts herself on the surrounding persons and bites them all in the back of the neck. An orderly scrimmage then ensues, turns into a delightful dance, and the curtain descends to the strains of a blind beggar's fiddling. This last touch of fantasy is very light and deft, and presumably has a Rabelaisian origin. It would possibly have been more amusing if the hydrophobian idea had been carried a little farther, and the bitten ones had been infected with the fatal tendency for speech too "clear and abundant."

The play is full of delightful incidents and remarks. The passage along the street of Miss Ann Furrell clad in a yellow gown, followed by a small black page, is a most captivating proceeding. Fay, of the Irish Players, as Gilles the servant, is as usual full of humour. The monstrous implements which are carried into the house to perform the momentous operation prove the urgency of Catharine's desire to hear herself speak, as not even their terror-striking proportions dismay her courage. Her first words on gaining her verbal freedom were "Bring me my looking-glass," and are they to

be wondered at except that in her case it is inconceivable that she should ever be without a mirror in which to contemplate her rare charms?

Mr. Vansittart's French Revolutionary satire, "Class," is quite witty and sparkling. One is so used to tirades and heroics in connection with this period, that it is very pleasurable to come across this crisp and caustic, wholly unsentimental, treatment of a familiar theme. The Marquise, a "mondaine" of fine spirit and many charming affectations like most people of her class, has a thin crust of callousness veiling her real self underneath. She is so philosophical and quick-witted that she can turn any situation to her liking, and generally perceives it from a sufficient distance to alter its course according to her whim. Thus she manipulates with consummate ease her husband and her would-be Republican lover until, without any apparent opposition to the interests of the Republic, she saves both her husband's life and her own.

Mr. Hallard, a little burly and unemotional as the French aristocrat of the period, is not altogether convincing. He





E. O. Hoppé

Miss Madge Titheradge is leading as Betty in Mr. Terry's charming comedy "General Post" at the Haymarket. She has the temerity in her early youth to fall in love with her father's tailor. This situation is cleverly developed, and ends quite happily

seems too reminiscent of a sporting Englishman. He has an amusing part, following almost agape his wife's clever machinations, displaying elementary proclivities in his desire to keep her when the other man wants her, and his willingness to let her go when she is less eagerly wanted by the other. The man of the people, full of ideals and sentimental imaginings, is vividly played by Mr. Doran. His long-cherished affection for his master's daughter seems to fall down rather easily in the face of her cynical flippancy and nervous exigencies, but apparently this is neither the period nor the play for the serious feeling of the heart. So, judging it from its own standpoint, it remains a neatly finished, witty, and charming performance.

"GONZAGUE"

One of Pierre Weber's best-known farces brings Mr. Cochran's programme to a very cheery close. It is a delightful caricature of a bourgeois French family giving a party into which, by accidental circumstances, a farcical stranger is drawn, then repudiated, drawn in once more, and again pushed out, and so on, throughout the evening. Morton, as the stranger (a piano-player by profession) is truly droll. The various vicissitudes of the evening find such expression in his person and bearing that even those who do not catch all the French cannot fail to follow the gist of the adventure and ap-

Hugh Ceell



Hugh Ceell

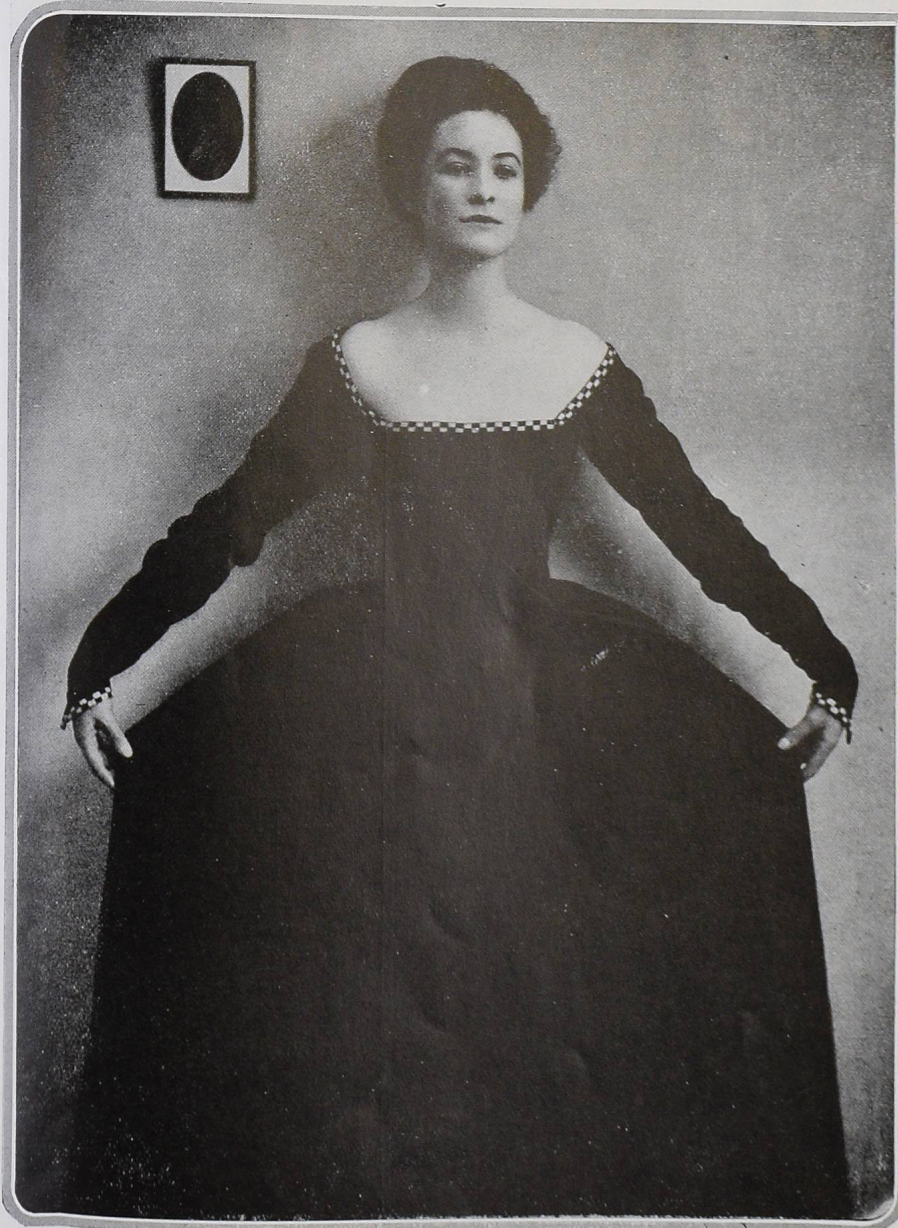
M. Léon Morton, with his droll wit, has re-appeared at the Ambassadors in Pierre Weber's well-known farce, "Gonzague." The various vicissitudes of the evening find such expression in his person and bearing, that even those who do not catch all the French cannot fail to follow the gist of the adventure

preciate its comic and ridiculous situations. Morton in "bouffe" as in revue is obviously inimitable. He plays with a very good cast. Mlle. Valeriane Tessier is charming as the lady with whom he is suspected of flirting, and who in reality is carrying on a precarious "affaire" with another member of the party. Eventually everything straightens itself out, and Gonzague finds himself engaged to a charming ingénue, who is convinced he is in love with her. He with his unperturbed air of boredom accepts the situation and makes the best of it.

"DAMAGED GOODS"

The theatre having already so many functions, there seems no reason why it should not take on yet another. To amuse, to entertain, to present actual life convincingly, sentimental life plausibly, imaginary life decoratively, has long been its province; now to attempt reform, or more especially to prevent a disastrous social evil, is surely a logical and praiseworthy effort. The St. Martin's Theatre is small, and its audience too select to please the serious supporters of "Damaged Goods." It certainly should reach out to the half-educated masses who have a foolish and inexplicable diffidence about facing the problems raised in Brieux's play. This play has other merits than those of propaganda, which seem to be overlooked. Its construction is extremely able, and shows the hand of a master in his craft. The first act is quiet, depending almost entirely on its good acting to express the

Miss Joan Vician Rees, who has lately been doing very good theatrical work, is now acting in "Damaged Goods," Brieux's fine propaganda play. She plays the difficult part of one of the poignant human examples with which the doctor proves the force of his weighty argument





extreme poignancy of the situation. The second, though opening rather feebly and halting in the translation, has a most dramatic climax. The wonderful third act draws up the threads of the whole play without the presence of any of the characters *en jeu* except the central figure of the doctor, who holds a conversation with a deputy, and proves his points by human examples.

The doctor is quietly and admirably played by Mr. Fisher White, while Miss

Mary Grey's performance as the mother is full of dignity, and touchingly human in its weaknesses and its abnegation.

"GENERAL POST"

A few years ago a play like "General Post," detrimental to the fetish of snobbery, would have been very coldly received, but such is the hastened speed of progress since pre-war days that crowds of appreciative people now listen



Hugh Cecil



with delight and approval to the neat treatment of the inverted situations of Mr. Harold Terry's play. This delightful comedy is a most skilful welding of the new attitude with the old towards the once unsurmountable wall of class distinction; Mr. Terry cleverly shows the ease with which the change is adopted by the younger generation, and the difficulties which stiffen the elder ones in their change of front. Mr. Norman McKinnell plays the baronet with delightfully solemn humour, and Mr. George Tully hardles his very difficult part with such unselfconscious good humour, that he has the sympathy of the audience long before there is any thought of him springing up in the world. Miss Madge Titheradge as Betty is full of fun and spirits, with a certain amount of boyishness, which is very attractive.

Miss Lillah McCarthy in another of her mediæval gowns in Anatole France's farce, "The Dumb Wife." She undergoes an operation to gain her verbal freedom, which act her husband regrets bitterly

Master Furnier and Mr. O. Marshall consoling Mr. George Elton, the husband of "The Dumb Wife," for the unexpected loquacity of his wife which threatens to drive him mad

Illustrations Bureau

Before the portentous operation the company makes merry in the upper chamber of the charming home of this mediæval couple. The stage setting is very simple, and makes a delightful foil for the rich gay colours of all the costumes

THE LATEST LAWS OF LINGERIE DEMONSTRATE
BY PRACTICAL EXAMPLES, WHICH MANY MAY
ASPIRE TO OWN BUT FEW ARE CHOSEN TO WEAR



This garment is cut on simple, easy lines; the white Malines ruffles and the small pink and green taffeta roses are merely a matter of delightful combination from Jenny



A yellow crêpe dressing-jacket with blue ribbon threaded through white lace, and a petticoat that is half cream tulle, half cream lace, and has a flounce dotted with blue rosettes, will be the envy of many. This model and black crêpe de Chine lingerie from Madame White

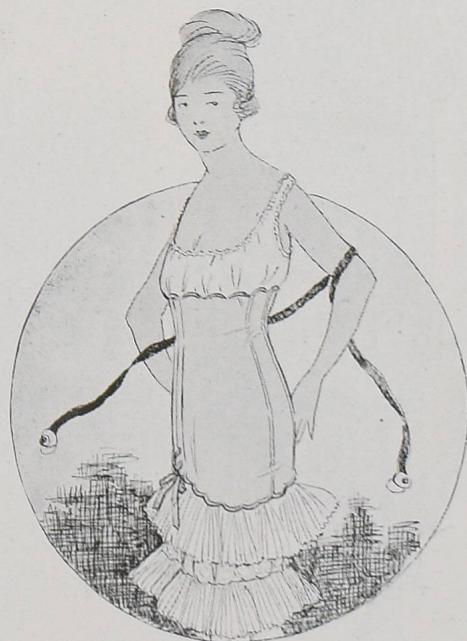


A combination with Malines tulle ruffles may be dainty, but unless it is garlanded with bright flowers it will not attach itself to its owner after the manner of this model from Jenny



When black crêpe de Chine and black lace form a long petticoat it is a serious matter, but flounces and posies of bright flowers make it a most frivolous affair. Unlike some frivolous affairs, it has a happy ending —two lace ruches

The secret of this pale rose silk batiste corset lies in its shape. It is also strong and soft, has blue edges, and white tulle frills, and is from Madame Marthe



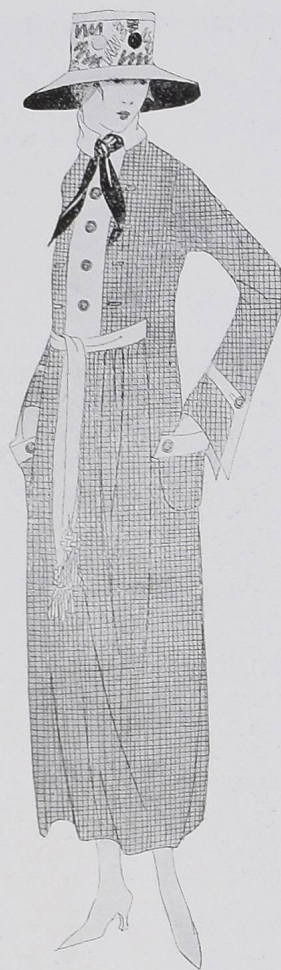
She fastens her petticoat round her waist, she suspends her camisole from her fair shoulders, she displays her knickers over her arms, because she is proud of them all; they are of black crêpe de Chine, and form a set

THERE IS TO BE FOUND A ONE-PIECE FROCK FOR EVERY MOOD, AND A MORE OR LESS TAILORED SUIT FOR EVERY OTHER MOOD

WE WISH WE'D INVENTED HATS FACED WITH OSTRICH STRANDS; BUT NOW THAT THEY ARE INVENTED, WE'RE GLAD WE CAN WEAR THEM



(Above) Almost anybody could think of putting a straight panel down the front of a tan gabardine frock, but few would have just this result when they'd done it. The back is the best part of the girdle, for it is wide and stitched, and the frock is fitted into it. A brim covered with strands of black ostrich and a peacock blue goose fringe happened to the hat



(Middle, above) The designer who tailored this frock knew what he was doing—that is why he evidently took so little time to it. Black and white checked wool is gathered at the front and back of the waist-line; white flannel vest and finishings, and a windy black taffeta tie complete the effect. The blue straw hat, faced with blue taffeta, is embroidered in bright straws



(Above) On the principle that if we like the coat well enough, we can keep it on without buttons, this fawn-coloured wool velours is buttonless. The straight skirt is long. Soft stitched bands are tied at wrist and cuff—why hasn't it been done before? The hat is a mushroom shape of purple chiffon and tulle, faced (oh, well-chosen facing) with purple ostrich

(Left) One hardly knows what belts are coming to. These two little pseudo belts are cut in one piece with the back panel of the coat which has a very gracefully cut line. With this suit of tan gabardine is worn a natural coloured leghorn hat, faced (for even a costume can't be neutral all the time) with nasturtium chiffon and crowned with nasturtiums

THE WARP *a n d* WOOF *o f* SPRING

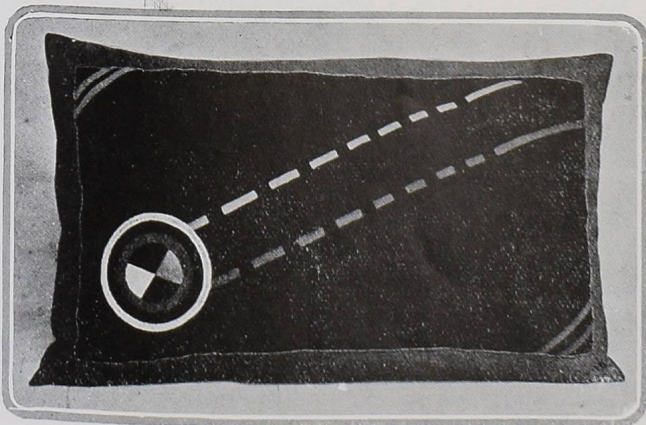
Some New Spring Materials
From the Collection of Charles
I. Davis, Together with Cushions
From an Ultra - Modern Artist



This beautiful material is produced in various harmonies of rich colour. On a ground of warm yellow there is a circular design of birds and feathers, leaves and flowers woven in glorious tones of blue, purple, green, and gold, making sumptuous curtains or lovely cushion coverings

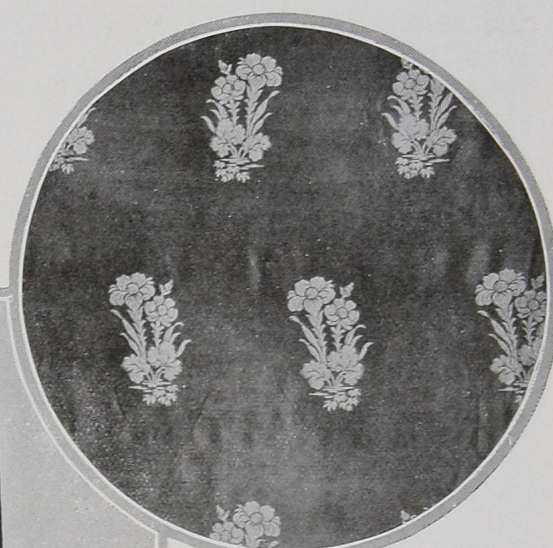
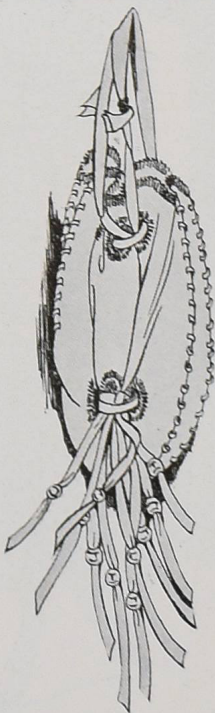
ONE hears rumours from the Paris Openings that, in spite of the war, rich textures, silk and satin brocades, are still being much used. Wonderful soft, silky tissues of white and gold, or white and silver are seen. Many delicate colours—periwinkle, blue, sweet-pea pink, lemon-yellow, or the faint mauve of lavender stamped with "motifs" of metal—are made up into enchanting little evening gowns. Blue taffetas touched with silver, the design not too large and striking, furnishes some afternoon frocks, lending a note of brightness to the arrangements of dark blue and black with which one has unfortunately become too familiar. At a certain West End house there is to be seen a very brilliant display of varied brocades, each one full of distinction either in colour or pattern. One very beautiful material is produced in various combinations of rich and harmonious colour. On a ground of soft warm yellow there is a big cir-

The modern personality of this little hand-bag was impossible to express, so it found expression in blue leather with a flowered lining. Its many fluttering strands are weighted by round orange and yellow beads, and all the stitching is of orange silk



This original cushion will surely be appreciated by its potential owner, as nothing could be more smooth and saucer than its surface of blue suede. It is threaded from corner to corner by three coloured strands, also of suede, one orange-red, one yellow, and one purple, the three ending in an ornament of the same tones

CUSHIONS AND BAG
FROM FERRIS

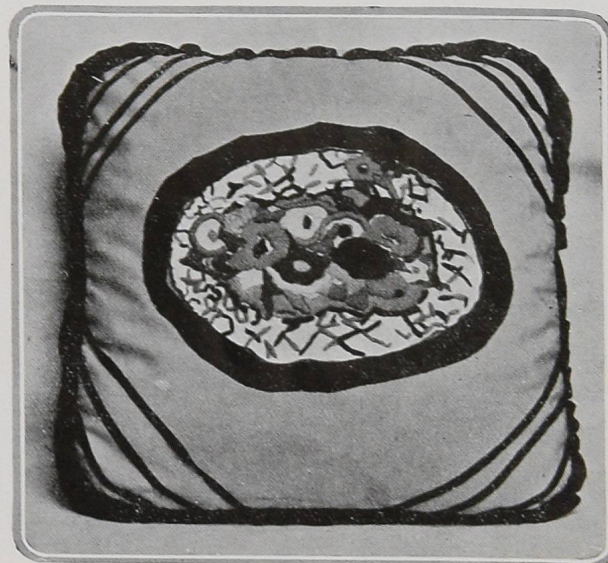


A silver tissue of an unusually dark oxidized tone, with a floral motif of its own thread, and of a quality that is above the breath of tarnish, is lovely with grey furs as a spring evening wrap, or veiled with filmy black, its soft surface shimmers charmingly as an evening gown

cular design of birds and feathers, leaves and flowers, all woven in the richest tones of blue, purple, green, and gold, making a perfectly lovely covering for pillows or beautiful curtains in a sumptuous room.

Every woman with taste is now considering economy, that unwelcome bugbear which has of late intruded itself into one's most intimate surroundings. Its necessity proved, however, the woman of 1917 has accepted it with intelligent grace, and reflects to herself how, with the aid of taste and common sense, she may best attack the problem of remaining chic and well-dressed with a minimum of wise outlay. There are obviously two ways of approaching this problem as well as any other: she may apparently economize by purchasing inexpensive materials, having a shallow and spurious air of good quality, which, after a little wear, fray and tarnish, and of which the form is unduly sensitive to climatic influence.

(Continued on page 73)



The warm orange of this ribbed-silk pillow will bring the illusion of sunshine into any cool-coloured room. The delightful conglomeration of gay-coloured wools in the central design is accentuated by the broad surrounding band of black suede, which is repeated in the border and in the corner stripes

GOWNS FASHIONED ON OLD-WORLD

LINES HAVE A PARTICULAR CHARM

A COAT AND TWO BRIGHT BAGS

COME WITH APRIL SHOWERS



A bag that is just the size to hold one's handkerchief and change has an imitation ivory mount. It is made of dark blue satin, beaded in white and vivid colours

MODELS FROM
RUSSELL AND ALLENBAGS FROM
MARTHE GAUTIER

What can be the name of the multi-coloured bead insect on this black satin bag? It has a lucky expression; may good fortune shine on its future owner



Bands of rhinestone and gold embroidery with a coral pink net train would atone for many deficiencies in an evening gown. But this gown is worthy of its trimming; 'tis of coral pink taffeta, and the designer introduced a modified Elizabethan fashion into the bodice

(Centre above) When you have a new black satin evening cloak it is sometimes well worth while to hold it out and show the lining. This cloak is lined with white satin stamped with clusters of red and green brocade. White fox fur coils cosily behind the neck and round the cuffs



She dressed herself in a black net dinner gown stamped with a chenille pattern. She touched the tunic with a ruffled finger, and from beneath a black silk fringe an underskirt peeped. Then she stood expectant of her fate—and lo, two roses settled themselves on the narrow ribbon belt

(Left) It's no good, try your hardest, you can't check the advance of black and white check on the best spring models. Here is a cerise coat which relies upon black and white check for its sole trimming; it is made of duvelyn, soft as suede, and has studied simplicity's beauty book



Goldberg

Mrs. Fiske, who may be termed the Réjane of America, is noted for strange rapid diction and the many mannerisms which she has made delightfully her own



Sarony

Elsie Ferguson, who last year became Mrs. Thomas Clarke, returned to the New York stage in the winter, where she has been playing in "Shirley Kaye," a play of Long Island Society



White

Mrs. Charles Hopkins, now playing the only feminine rôle in "Treasure Island"—and it's a young boy's rôle at that



Ida L. Hill

Edith Taliaferro, who is at present the treasure (not buried) in "Captain Kidd, Jr." She is a gay charming person, full of the vitality so often accredited to her enterprising race



Bangs

Grace George, who is married to George Bradley, is one of America's feminine managers. She is also a very successful comedienne, and first made her name in "Divorçons"

SOME EXCELLENT
REASONS FOR THE
"STANDING ROOM
ONLY" SIGNS
ON BROADWAY

MODES AND MEANS OF OUTWITTING TIME

One May Tactfully Deny the Passage of Time
if One Assumes Modes with Length-giving Lines
And Materials That Naturally Fall in Soft Folds



The frock may be built on up-and-down lines that fail to emphasize the joining of skirt and waist. Here the blue voile-de-soie vest embroidered with blue and silver thread continues the long line of the revers; the frock is of black satin trimmed with blue satin.

Sometimes it is simply the inward curve at the waist-line that gives the lie to a youthful appearance, and then a happy thought is to have an outward curving belt which obliterates the waist-line. This suit is of blue serge with black satin revers and up-standing collar.



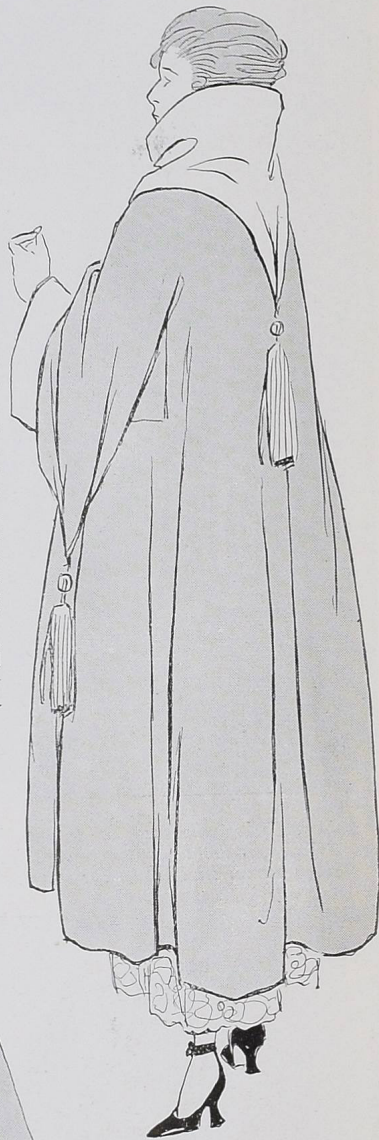
IN the selection of her clothes the woman who is no longer young and slender should choose the long lines which detract from the heaviness of the figure and materials which of their own volition assume graceful lengthwise folds. Very frequently the effect of length is best obtained by practically ignoring the waist-line. This is done successfully in the frock shown at the lower right. Satin in two tones, violet and black, is the material of this gown. The loose coat part is made of the violet satin, lined with violet chiffon. The heavy tassels with which it is trimmed give additional length of line.

Tassels are a wise choice for the older woman when it comes to the ornamentation of her clothes, for they have both grace and dignity. Silver tassels are a smart addition to the collar and the sleeves of the loose coat shown at the upper right. The coat is made of black satin with the collar and cuffs in grey satin; it is a coat which may be worn equally well for afternoon or for evening.

It is obvious that it makes no attempt at giving slenderness of line but by its abandonment of the attempt it obviates any suggestion of thickness in the figure. A slender woman in such a coat would look no different from a stouter woman.

The frock shown at the upper left obtains the effect of length at the front by the continuation of the waistcoat below the belt; the outer edge of this apron-like portion forms almost one continuous line with the revers which go over the shoulders. The gown is of black satin with revers and cuffs of blue satin; the all-important vest is of blue voile-de-soie embroidered with blue and silver thread.

The serge of which the suit shown at the lower left is made is of that soft fine quality which manufacturers have but recently learned how to weave. It is as unlike as possible the old time "wirey" serge which had a tendency to stand out. The basque of this coat gives the desired long lines, and the belt is a happy thought since it obliterates the too pronounced inward curve at the waist.



One of the all-enveloping, all-considerate wraps which is as kindly to the not-too-slender woman as to her more diminutive sister; they look alike in it. The coat is of black satin with grey satin collar and cuffs—and aren't the heavy silver tassels unusually smart?

In this frock the coat-like portion gives a graceful length of line and is yet more gracefully terminated by heavy tassels which obviate a hard cross-line. The dress is of black and violet satin, that material of which one expects and receives soft folds and drapery.



SMART FASHIONS FOR LIMITED INCOMES

AFTER all is said and done about the melon silhouette and puffy side draperies, there are no fewer frocks with straight and slim lines—perhaps there are even a greater number. The Englishwoman will welcome this news, for never does she look better than in her simple costume with its straight lines. The skirt is still of medium length. However, if one really prefers long skirts, one will find them in some of the very smart afternoon dresses. One may follow one's individual requirements in regard to length of skirt, and still be smartly dressed.

CONCERNING COATS AND SLEEVES

The suit coats are quite short, just to the hips, and many of them follow Eton lines. Some dresses have ever so slight a tendency toward the short waist; this is a change from the loose moyen-âge lines of the past season. Sleeves have taken on a new look; there are two ways to wear them. If they are loose and straight from the shoulder, they are three-quarters length, but if they cling tightly to the arm they are long; many of them are long enough to fall over the hand.

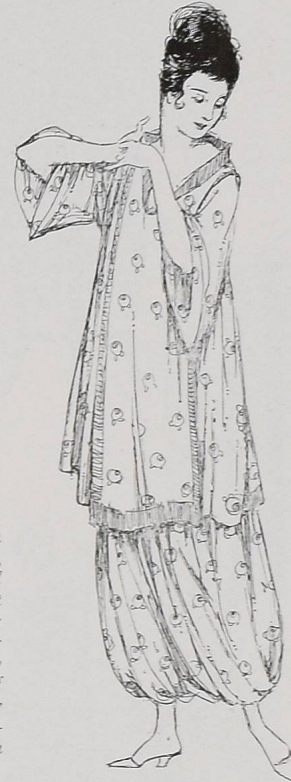
As the season advances, many frocks of foulard and some of taffeta come to the fore, in all shades, either plain or figured; foulard bids fair to be one of the

The Frock for Summer Days Has Added A Short Jacket to Its Charm: Thus It Adapts Itself to Various Occasions



The underblouse after many years' retirement has reappeared in new guise, which is organdie. This old-blue organdie underblouse matches the old-blue taffeta jacket worn with the white rajah silk frock

Women in munition factories, you know, wear overalls—and there was a frock at the Paris openings with oval holes for the feet—and now this tea-gown of black and white crêpe de Chine appears with Turkish trousers



also used at the neck and sleeves. The stripes are cleverly used on the diagonal on the skirt and sleeves.

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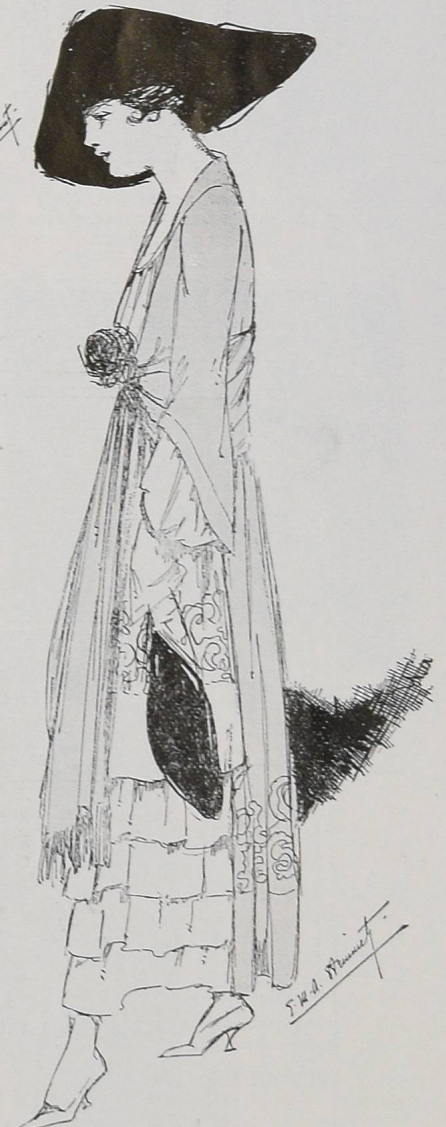
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almost every gown and wrap this season. The lines of this costume are perfectly straight, in spite of the slight necessary fullness; the high waist-line is effected by a narrow tied belt of the material. Beneath the simple bodice, an underbodice of old-blue organdie, gathered into a narrow band, forms the round neck. With the dress is worn a jacket of old-blue taffeta, perfectly straight, perfectly simple, and correspondingly charming. It fastens with loops and buttons at the neck and the collar; the frill at the cuffs is of crisp white organdie edged with white tatting. When one of these taffeta wraps is lined at all, it is lined with chiffon or Georgette crêpe in plain or printed design; a lining of white Georgette crêpe

would soften the effect of this jacket. This is a costume that may be worn indoors or out.

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The increasingly popular foulard is one of those delightful materials that may be used for almost anything. It is inexpensive and at the same time effective, and it comes in every imaginable shade. In this case it is used in a costume for morning wear in the country. At the lower left is a model in which light grey stripes about an inch wide make a striking, yet dignified effect against a white ground. The basqued blouse is straight and simple; it buttons in front with round covered buttons. There is no trimming, save for a narrow belt made of lemon yellow soutache braid intertwined with narrow grosgrain ribbon in the same shade. The grosgrain ribbon is



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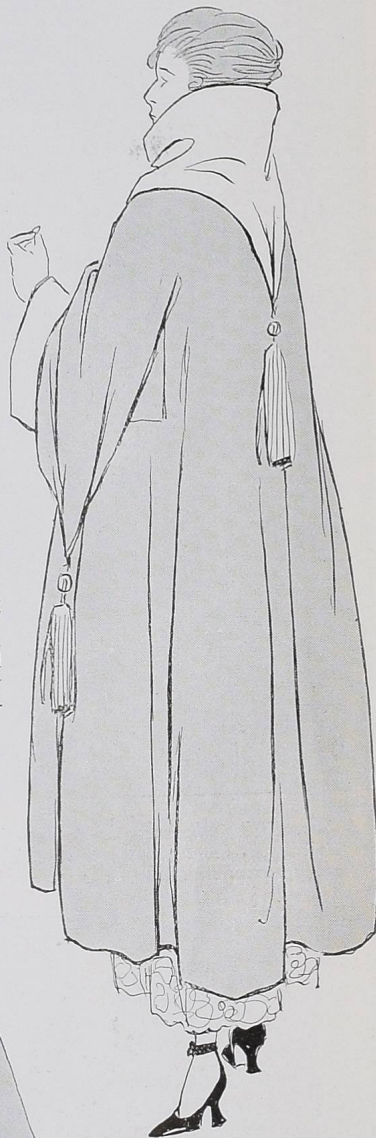
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CHARM and ECONOMY COMBINED in the COUNTRY COTTAGE

Linens and Cretonnes Have
a Pleasant Summer Charm

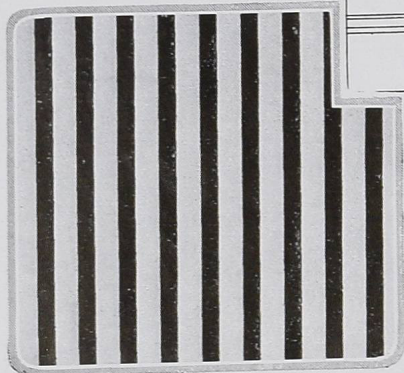
FOR a long time the intelligent woman of the home has realized what a delightful decorative effect can be achieved in her country house by quite a small (financial) outlay.

Many attractive designs are to be had in the new printed cretonnes and linens which present a large gamut of charmingly soft fresh colours, and which are well within the scope of slender purses.

The Chinese influence which has been steadily gaining ground in every direction, engulfing furniture and draperies alike, is reflected in several of the linens from the best French and English houses, and has appeared to great advantage in some inexpensive fabrics. A rather unusual pattern of this type is shown in two views at the lower left on this page. It

(Above and upper middle) A black lacquer cabinet and a sewing-stand covered with linen. This cretonne is green and black, and is one of the most successful

(Below) Hand-blocked linen in quaint Chinese designs and interesting colours will often obviate the difficulty in making hangings between two rooms suit both



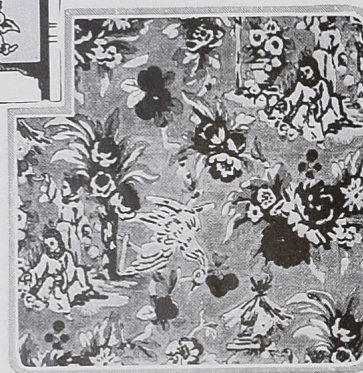
(Above) Cretonne in a graceful bird design is decorative for the summer home. As upholstery, it is very successful, and when made into over-curtains it will do wonders for the large room

This Season offers Fabrics
of Good Colour and Design

may be had with either a black background with the hand-blocked pattern in old red and faded tones of blue, mauve, and tan, or with a brilliant canary background and the pattern in a cool French grey outlined in black. This is particularly good for a large room.

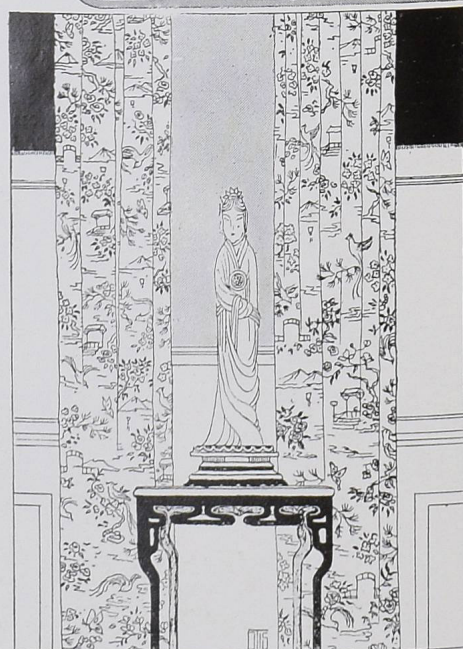
A second Chinese cretonne, shown by the same house, comes in a number of colour combinations; it has the canary-coloured background, with blue and rose predominating in the pattern. A cretonne in green and black is one of the most successful and is the one of which the cabinet and the

little sewing-stand shown at the upper middle on this page have been covered. The smart striped cretonne which appears at the window is made to combine with this. This material makes use of the predominant tones of the other figured linen shown in the

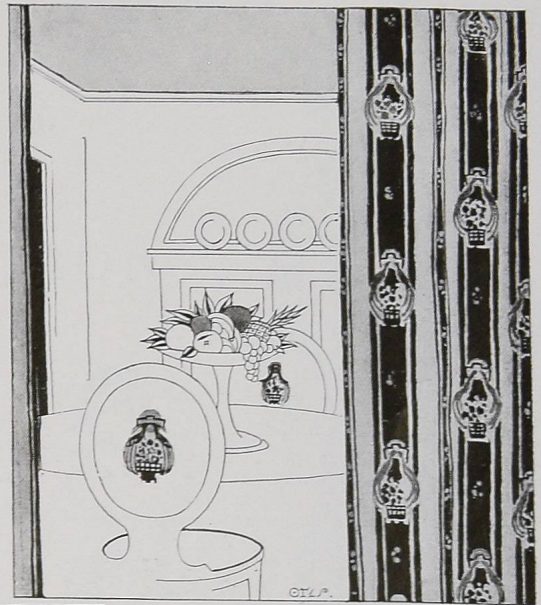


(Above) The linen which appears here is in the same design as that which patterns the cabinet. This, however, is an entirely different colour combination

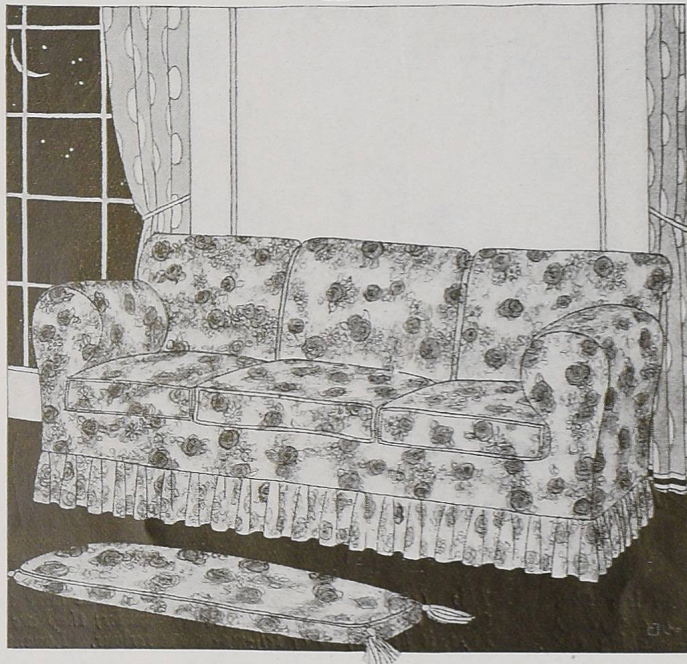
(Below) Cretonne sometimes comes in amusing Japanese designs. Here is shown one design that does much with lotus blossoms, many birds, and Fujiama



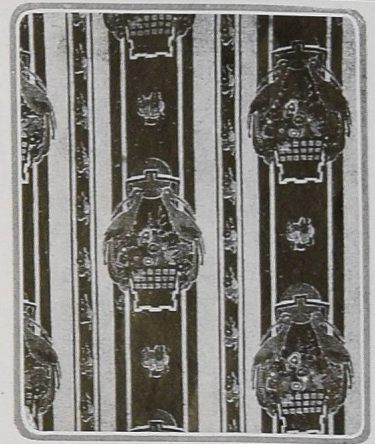
THE SOFT FLOWER DESIGNS AND
THE GAY MODERN DESIGNS ARE
CHARMING FOR COUNTRY USE



(Above) The material known as cotton taffeta is very good for just this sort of upholstery; its weight makes it splendid for hangings, and as upholstery it is effective



Softly blended flower designs developed in natural colours are always pleasant and summery for the country cottage



(Above) This is a cretonne upon which very "modern" birds perch on equally modern black baskets. The stripes are dark blue against a buff-coloured background

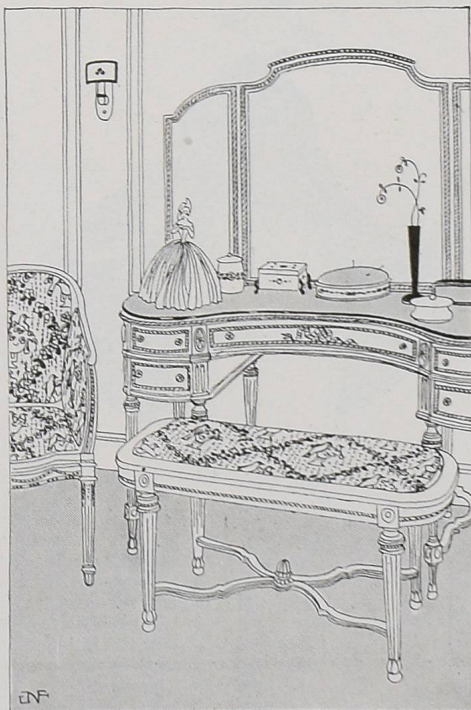
sketch with it. When used for chair covers, cushions, or for accessories, it appears to best advantage. The Chinese pattern is also effective with a black background, and the design is in tones of soft grey, blue, and a deep rose; the striped fabric in this case repeats the rose and black. The photograph to the lower right of the upper middle sketch on page 62 shows another combination; the background is of a greenish tan, the pattern grey, red brown, vivid blue, green, and canary yellow.

Putty colour forms the background of the fabric which is shown to the right of the middle sketch on page 62. This is an excellent example of the effective and inexpensive cretonnes one can find nowadays. The gay little landscape consists of a glistening white Fujiama back of a vari-coloured pagoda over which blossoms a very splendid lotus tree. Birds and

butterflies in a motley of green, rose, violet blue, and mustard are against a black background; the general effect is that of an old English hand-blocked pattern.

Bird patterns are as much in demand as ever, and their effectiveness is undeniable. When beauty of pattern is supplemented by highly decorative colours, as in the design shown in the middle on page 62, the result is really charming. In this instance, the background is black, the peacock in tones of jade-green and mulberry, the foliage in dull browns, mulberry, rose, and a soft blue. Another modern design making use of the bird motif strikes a distinct note in both pattern and colour and is shown in two sketches at the upper right on this page. The broad stripes are of a very dark blue against a buff-coloured background.

(Right) This resembles in design and colour, many of the modern French fabrics; a combination of soft rose-toned flowers and light blue fruit and modest brown birds



(Left) This is a rather unusual type of bird pattern; its effect is rather Japanese, which is due not only to the design but also to the clear colours used

AND NOW THE SEPARATE SKIRT

Fashion Favours Them, So She Embroiders Some, "Barrels Others", Tucks Up a Few, and Here and There Reverses One



All those little lines are a series of minute tucks which end in dots made of black and biscuit-coloured cord. The skirt is biscuit-coloured wool twill, with a belt and side inserts of black satin; from Premet



No, really, her skirt is not on backwards. They are really doing that now—making the back and front of the skirt look as if they belonged to two different skirts. Jenny made this of beige gabardine, with self-coloured stitching



This Jenny skirt has two things to get excited about. First, it has a fold of self-material—black crêpe satin—below the hips, and then it has a sash-belt tipped with monkey fur. The blouse is biscuit-toned Georgette crêpe



We shall have to watch these tunics; they are really getting serious. Royant puts one on a skirt of navy blue whipcord and bands it with white satin braided in black. The belt is a sash with ends trimmed with satin and embroidery



Embroidery is threatening us on all sides; this black satin Royant skirt is simply surrounded by a black braid embroidery. Under those puffs the means to the wide hip—are black satin tassels

is rather a sash than a belt, (quite a number of sashes are now seen). It comes down a bit below the waistline in front and is tied in the back in a bow with two loose-hanging ends, which are edged with monkey fur.

VARIETY IN ONE SKIRT

In quite a few of the models there is a tendency to make the back of the skirt differ greatly from the front. This tendency is well exemplified in the beige gabardine skirt illustrated second from the left. In back it is laid in folds which extend from the waist to the hem. At the front, however, there has been attached an apron-like tunic which is edged with a band of self-coloured stitching. The bottom is banded too. The blue whipcord model sketched second from the right on this page shows a true tunic which is bordered around the bottom and trimmed up the sides with an embroidery of black braid on white satin.

One Paris house seems to have a penchant for intricate embroidery and uses it again to trim the skirt at the upper right. In this case, however, the black braid is applied directly to the black satin of the skirt itself.

The model shown at the upper left has a novel trimming. The skirt proper is of biscuit-coloured wool twill and the belt and insert at the side are of black satin. In the front, the top of the skirt is tucked in a number of minute tucks which end in a series of little dots, formed by sewing together and on to the skirt tiny lengths of black and biscuit-coloured silk cord. The blouse which is shown with this skirt is of white Georgette crêpe, finely striped in coral. The hat of peanut straw has a crown made of many rows of narrow velvet ribbon.

With this skirt is worn a coat that is very smart and new. Fashioned of black silk jersey, and edged with silver-coloured silk cord, it has long and clinging lines.

A SASH-BELT AND MONKEY FUR

Somewhat the same idea is represented in a skirt which is from the same house and is illustrated at the upper middle on this page. The skirt is made of black crêpe satin, and there is a fold of this material about the skirt in almost the same position as that on the skirt illustrated below it. This fold, which is not stitched as is the fold in the model illustrated below it, is simply caught to the skirt through the middle. The belt of the skirt



Of all the many things that jersey cloth has done for us, this is one of the cleverest. The wide-hip line Jenny achieved by a stitched band of jersey cloth—rose, the colour of the skirt—and the little insert in the girdle is black satin

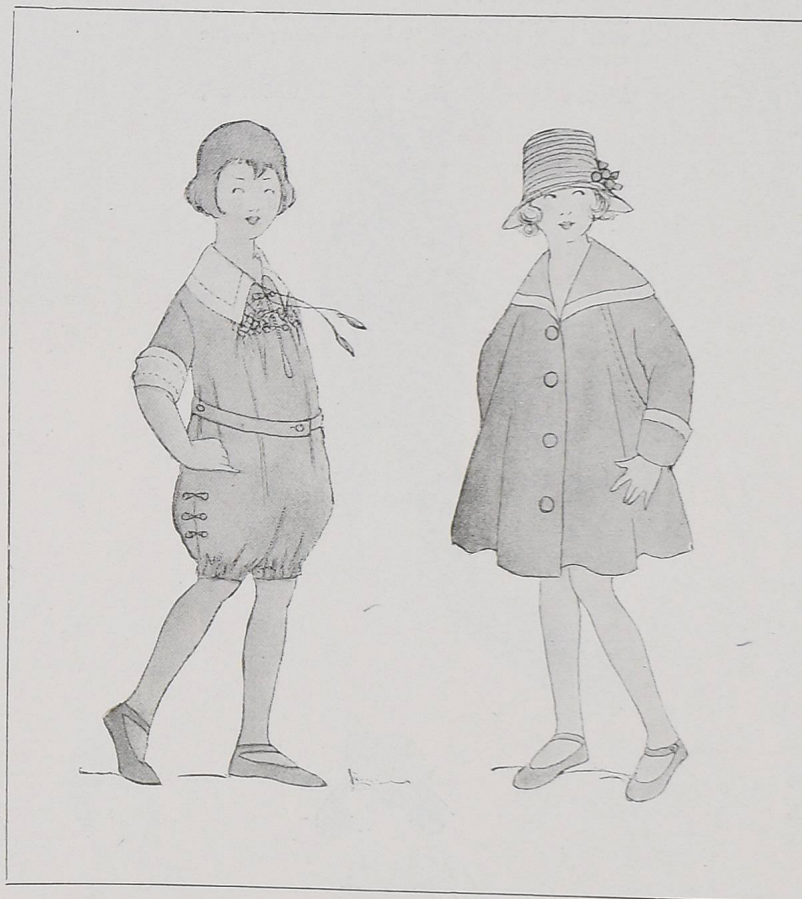


If one is thinking seriously of being a coachman when one grows up, one would do well to order suitable garb at once. This coat is of verdigris chevriot (green with a white hair-line). The hat of white straw is becoming, though its wearer—we hope—doesn't know it

The YOUNGER GENERATION



Those of us who can remember the age of guimpes, recall the beatitude of a batiste affair, prim with starch, perky with Valenciennes lace, worn on terms of social equality with a dress of white handkerchief linen, deeply indebted to old-blue embroidery for charm



Playing position number three: ready, go. And the strong little rompers of tan linen with puritanical white linen collars and cuffs, never show an embarrassing disposition to rip under the decided stress of strenuous circumstances

The rosy illusions of youth are very satisfyingly expressed in the tangible form of rose serge coat with silk collar and cuffs, and a hat of pink picot ribbon; as if to make blue eyes bluer, as well as pink cheeks pinker, the hat is corded with blue

(Left) Six-going-on-seven feels a crying need for a jacket of pink gingham to go with the broad pink and white striped gingham frock. The soutache braid that decorates older and wiser frocks also decorates the tender juvenile frock

(Right) White dotted swiss, in just the right quantity, makes easy that difficult entrance into a roomful of people who are much older than six. Tucking, flet lace, and white soutache embroidery give the final touch to assurance



E



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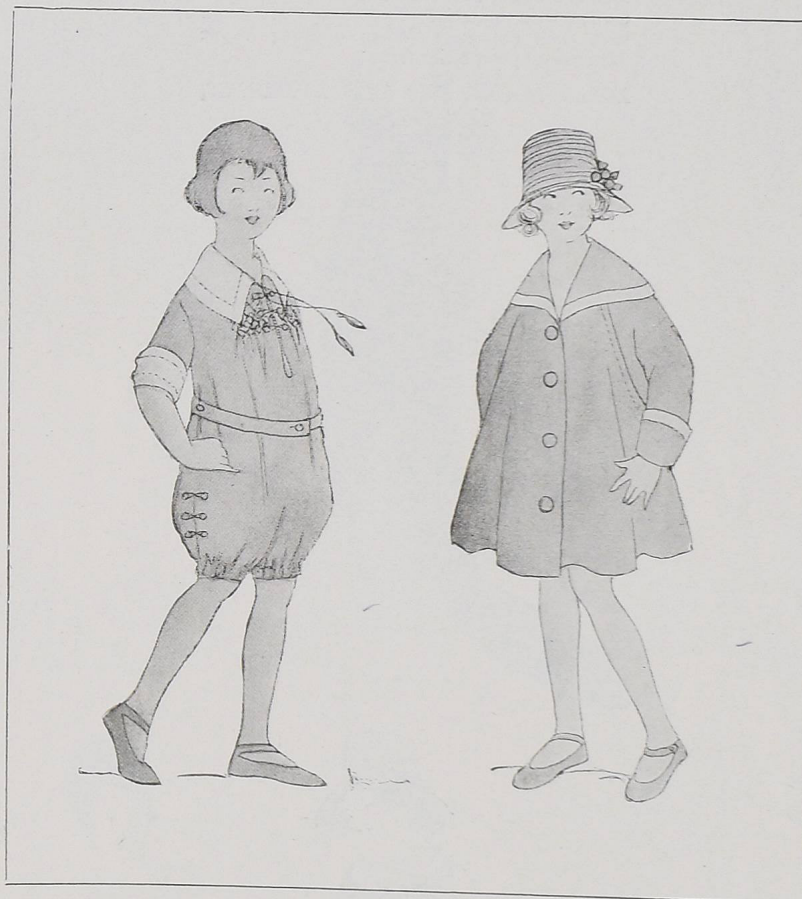


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E



VOGUE PATTERN SERVICE

Afternoon Frocks of Chiffon, Satin, or Silk Appear to Grace the More Formal of Our Daylight Hours



Frock No. G3805. Either chiffon or satin might be used for an afternoon frock trimmed with embroidered bands of filet lace

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 2/- for each blouse, costume coat, skirt, child's smock, or lingerie pattern; 4/- for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by post, order from

ROLLS HOUSE, BREAM'S BUILDINGS,
LONDON, E.C.



Bodice No. G3809; skirt No. G3810. A satin afternoon dress with separate bodice and skirt is trimmed with patterned chiffon

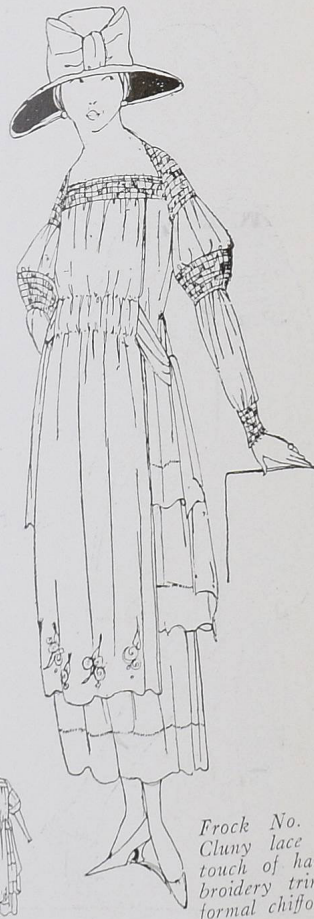
A complete description of these and the following patterns will be found on page 80



Frock No. G3806. The afternoon frock of chiffon or satin may be embroidered or trimmed in lace



Frock No. G3807. The embroidered underdress of an afternoon tea frock is of chiffon, the overdress of crepe or satin



Frock No. G3808. Cluny lace and a touch of hand embroidery trims this formal chiffon frock

THE EDICT OF THE SPRING IS: EVENING GOWNS

MAY BE FULL, BUT MANY OF THEM HANG STRAIGHT

(Below) Frock No. D3700. Soft black satin in one piece is draped to fall in a cascade at the left side, giving a straight line



Waist No. D3619; skirt No. D3620. The bodice of satin crosses surplice-fashion in back and fastens at the left side in front under a bow



Frock No. D3699. Metal lace may be used to trim a metal tissue brocade, or ivory toned lace, a satin brocaded crêpe



Waist No. D3701; skirt No. D3702. A straight-hung gown with a draped bodice, is edged with jet



Waist No. D3453; skirt No. D3454. This dance frock cut with a separate bodice and skirt has lines of great simplicity and of youth

(Below) Frock No. D3626. Distinctly empire in design, is this evening frock of youthful lines fashioned from a combination of fabrics

Frock No. D3699. Metal lace may be used to trim a metal tissue brocade, or ivory toned lace, a satin brocaded crêpe

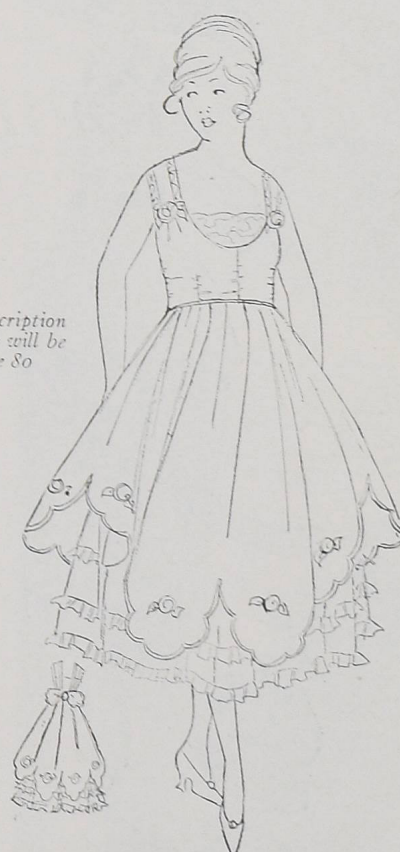
Waist No. D3701; skirt No. D3702. A straight-hung gown with a draped bodice, is edged with jet

(Below) Frock No. D3622. A one-piece evening frock of brocade which is very effective in a combination of two or three materials

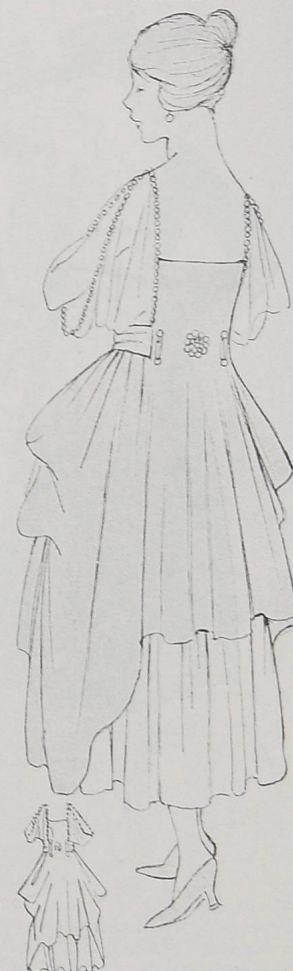
A complete description of these patterns will be found on page 80



Waist No. D3541; skirt No. D3542. The evening frock of pastel shades of tulle is ever successful and becoming



Waist No. D3161; skirt No. D3162. The gauged bodice and sash in one piece simplify the making of the bodice



ONE MAY TAKE ONE'S CHOICE, THIS SEASON, OF CHEMISE FROCK, OVERBLOUSE, APRON EFFECT, OR BARREL



Waist No. D3633; skirt No. D3634. The chemise, which definitely refuses to be ousted from the mode, is here developed in brocaded crêpe



Waist No. D3270; skirt No. D3271. A bead-trimmed chiffon bodice tops an attractive skirt which boasts of being cut in but one piece



Frock No. D3621. This frock is most successfully developed in satin with a dainty trimming of hand-embroidery and a batiste chemisette



Waist No. D3641; skirt No. D3642. A long chemise of chiffon may be three yards and a quarter wide, if it chooses, but it must lack all flare



Waist No. D3603; skirt No. D3604. Georgette crêpe is combined with satin, —the crêpe forms a simulated apron— in a one-piece frock for afternoon wear



Waist No. D3605; skirt No. D3606. The new barrel silhouette with the width at the hips draws attention to the narrow foot-line

A complete description of these patterns will be found on page 80



Waist No. D3716; skirt No. D3717. The basqued blouse to slip on over the head; of chiffon or satin, embroidered with beads

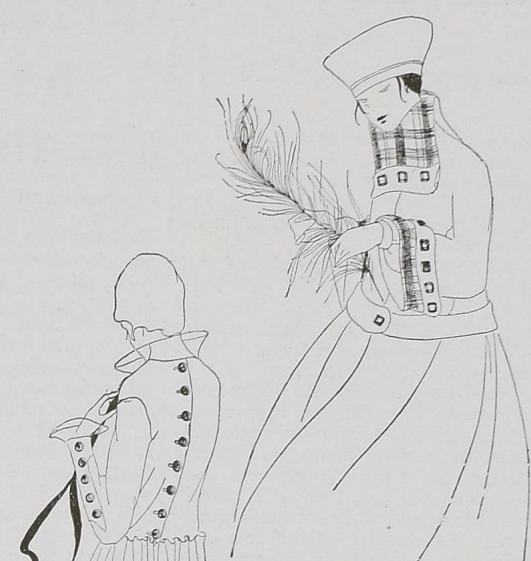


Frock No. D3578. Several rows of soutache braiding or stitching is a preferred trimming on a serge spring frock. Here it is used horizontally on the tunic

BUTTONS-OF-LEISURE



Many of our smart buttons—about—town—are appearing along the sides of frocks. These buttons are apple green, banded with chamois colour, though other colour combinations may often happen



When one is fortunate enough to possess an unusual collar, the least one can do is to see that it is adorned with unusual buttons. These are square affairs, ridged, and mottled with colour



Some buttons are rather backward; they perform their duty unobtrusively in the rear. These are tan, shading suddenly into a line of white—that makes them noticeable



The buttons that appear on this frock are iron grey, and in their design lies their novelty. A tiny lustrous spot appears at one side, and many infinitesimal ridges follow in its wake

Buttons are appearing on many of the newest varieties of collars and cuffs. These concave buttons, violet-red in colour, have a serious purpose in life; they hold in place the collar and cuffs

THERE was once a man with a statistical turn of mind who figured out just how much those three useless buttons which civilized man wears on his coat sleeve cost per year. The results of his calculation were appalling. If the same man would set about computing the cost of the useless buttons which adorn the clothes of the smart woman, this spring, serious fears might be entertained for the result upon his mentality. Buttons, this season, seem to be used not so much for purposes of fastening, for in many cases the actual closing of the gown is concealed, but rather as ornamentation. They appear on the bodice, skirt, sleeves, and collar of a gown and on any part of a coat, either fore or aft. The only place in which buttons are rarely seen is down the middle of a garment, and the place they are most frequently seen is at the sides.

Premet is among the many French designers who endorse the use of buttons at the side of a frock or a coat. A very smart new skirt of barrel proportions which hails from this house shows a line of buttons from belt to hem. Beer also

advocates this use of buttons. A pretty example of this form of button trimming is illustrated at the upper left on this page. It shows, also, a new variety of buttons, which has made its debut this season. The button has a centre and outer rim of one shade, and a band of a contrasting tone.

Lanvin is most enthusiastic in the use of buttons, though this, of course, is not new with her. The long-waisted gown buttoning in the back from collar to waist-line is characteristic of this house. One way to button a frock down the back is sketched in the middle of this page. The buttons are soft tan, to match the material of the gown. They are flat, and are sewn on through four eyelets in the middle.

One sees, here and there, extremely novel buttons. Margaine Lacroix, for instance, is using an enamelled button as odd as it is charming. It is black with a rim of dull gold and an odd conventional deep-toned rose inscribed upon it. The base of an odd ivory button is round, while the middle is raised in a five-pointed star design. The button itself is old-gold, and the star is outlined in black.

APRIL SHOWERS

quickly demonstrate the weakness of an inferior fabric, but they only add to the satisfaction of those who wear

"Luvisca"
REGISTERED

A material that washes again and again, preserving its original beautiful lustre undimmed from first to last, will not suffer from a few spots of rain. "LUVISCA" soils far less readily than other materials of a similar character, and always looks fresh and smart.

The Ideal Material for Shirts and Blouses.

"LUVISCA" is more beautiful than silk—washes better than silk—is more durable than silk—and is cheaper than silk. The lovely "sheen" is natural, and is therefore permanent; in fact, "LUVISCA" improves with washing. Boasting as it does a smooth, brilliant, and sheeny surface, and yet possessing the lightness of cotton, "LUVISCA" may truthfully be said to possess virtues of a singularly attractive order.

"LUVISCA" is obtainable in greater variety, both of designs and colourings, than ever before, in two widths—30-31 in. and 37-38 in.

"Luvisca"
REGD.
(Selvage Stamp)

CAUTION.

LOOK for the STAMP on SELVEDGE of every YARD or for the TAB on every GARMENT.

"Luvisca"
REGD.
BRITISH MANUFACTURE
(Garment Tab)

A
"LUVISCA"
BLOUSE.

One of the many styles obtainable this Season in "LUVISCA" BLOUSES—ready-to-wear. Ask your draper to show you this and many other styles.



A new and charming feature which will make a wide appeal is the delightful range of Golf and Sports Coats—especially so in a material of the durability and beauty of "LUVISCA".

A Sports Coat in "LUVISCA" is distinctly chic and becoming, and the washability of this material is particularly attractive in a garment that must necessarily come in for a certain amount of rough wear.

Should you have any difficulty in obtaining "LUVISCA," either by the yard or in garments, please write to the Manufacturers, **COURTAULDS, LTD.** 19 Aldermanbury, London E.C. 2 who will send you their Illustrated Booklet and name of nearest Retailer selling "LUVISCA."



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Ask for the IDEAL FABRIC.

See the words "HORROCKSES'
IDEAL" on the Selvage.

SOLD BY DRAPERS EVERYWHERE.

THE TALE of the PARIS OPENINGS

(Continued from page 29)

neck and thrown over the shoulder. Very smart is a three-quarter coat of Italian *peau de chameau*, collared and cuffed with white; and there is another of the same tissue in vivid blue, with white about the throat and wrists.

Evening frocks are airy and brief as to corsage, bouffant as to skirt, wide as to girdle, and long as to train. They also are made of two contrasting colours in silk and mousseline, and are as vivid in effect as a butterfly's wing.

Exquisitely simple are the tablier frocks of Premet. "Pierrette" is of beige tussore topped with gold-embroidered white crêpe Georgette, with an apron tunic of tussore pleated, the whole girdled with gold-embroidered crêpe, which is simply knotted on the side. Then there is another apron-tunic of beige crêpe over a black satin slip, the whole girdled generously with black satin. There are several other tablier frocks in the Premet collection, and they are all lovely.

This season the Maison Premet shows a charming collection of children's frocks; wee robes of mousseline and other thin stuffs, daintily ruffled and embroidered. Organdie blouses, as usual, interest visitors to the Premet salons, and the Premet robes d'intérieur form a collection by themselves.

LANVIN

At the Maison Lanvin the line is straight. A very few frocks show the wide effect at the hips, but the silhouette—the inimitable Lanvin silhouette—is straight. Youthful as always, the new models have added to themselves a most alluring quaintness, a certain demure coquettishness that is charming beyond words, a naïveté that is always and altogether Lanvin's.

The new straight serge frocks with the sides of the slashed skirts lined with white piqué are very smart and pretty. The collar and cuffs are of white piqué, the serge belt which ties in a half-knot is lined with white piqué, and the edge of the skirt shows a white piqué piping. Several of the prettiest models—especially one christened "Romeo"—are of blue serge with this white trimming. One blue serge frock is decorated with red beads, arranged to form a sort of plaid. A wide band of this bead plaid finishes the lower edge of a rather flaring jacket, and the frock is trimmed elsewhere with those bright beads.

Very odd and new is "Pierrot," a smart, straight jacket of white satin trimmed with blue woollen pompons, worn over a one-piece blue serge frock. For fear this should prove too startling, the same frock is provided also with a modest little jacket of blue serge. One blue serge frock is bound all about with red. The jacket is slashed all about, and the effect of the red on the edges of the slashed bits is extremely pretty.

Over the broad slashed collar falls a collar of white piqué, slashed in exactly the same fashion.

Lanvin features the waistcoat blouse, which needs explaining. Cut square in the neck and sleeveless is this blouse, which is short and flat in front, being frankly buttoned on to the skirt at a rather high waist-line. The waistcoat fastens in the back, where it is again buttoned firmly to the skirt. Under the arms this unique little garment is not attached to the skirt, but is allowed to drop slightly, the edges neatly slashed to form three or four little square tabs. A short sleeved gümpe is worn with this blouse, which is made of white piqué in one instance, of white satin in another, and again of blue serge like the skirt. In the last-mentioned instance this blouse is embroidered about the waist-line with

grey thread, and is not buttoned to the skirt. Over this particular serge waistcoat is worn a short, flaring serge jacket, also embroidered with grey thread.

Madame Lanvin trims her tailored and one-piece frocks with button-like pompons of wool—red wool often—and ornaments of coloured straw. Very smart are the blue serge skirts made in panels, each pane lined with white, and falling loosely over a very short white petticoat. Black satin afternoon and dinner gowns are featured in the collection. Usually adorned with white bead embroidery or jet, they are shown with broad tulle-veiled hats of crin, often trimmed with jet.

A sleeveless evening frock of tête de nègre satin is draped about the waist, bulges in drapery at the hips, and is adorned with ropes and tassels of brown wooden beads. A dainty summer frock is "Musette," of white muslin, trimmed with narrow bands of toile de Jouy, attached with green embroidery. A charming little cape-like coat of toile de Jouy is worn over this frock. A number of exquisite tea-gowns, dainty in colour, and trimmed with flowers of silk or beads, and a half-dozen bathing costumes—quite the swaggiest ever seen, with their gay beach cloaks—complete the collection. Some of the models bulge on the hips, but the Lanvin "line" is straight.

CHÉRUIT

Very odd in colour and arrangement are the tissues used in the Chéruit collection. Nowhere else in Paris is found this new, odd touch. Nowhere else do we see mantles of rough cheviot in dull mauve, odd greens and greys, with such odd woollen embroideries, woollen stitching applied in oddly placed bands. There is something Eastern about these mantles. One fancies that a Kurd—if the reader knows what a Kurd is—or an Arab or a Persian or some one of those Far Eastern people might wear a garment not unlike those which so impress us in the Chéruit salons. Eastern or not, these unlined, oddly trimmed coats of rough, thick cheviot, with wide sleeves and ample collars, are very smart and altogether desirable. The great "patch" pockets are placed inside—one on each inside front—and the fronts are worn turned carelessly back, so that the hand may be thrust into the pockets.

Woollen cashmere, printed with a Persian design in dull colours, is used for one of the prettiest one-piece frocks in the collection. Following the new Chéruit silhouette, this frock is straight, flat, and altogether "one-piece" in the front, the skirt being flatly sewn on to the bodice part at the normal waist-line. From this line at the sides a drooping girdle is knotted low in the back over the loose ample back of the frock, which falls straight from the shoulder. The collar droops in the back, the waist-line droops in the back, and the first impression is that the frock has been put on by mistake "wrong side to."

These one-piece frocks are straight; but many of the Chéruit models, easily fitted to the waist-line, suddenly bulge sharply on the hips, falling straight below. They are not "peg-tops," for they fall straight, but they are very wide at the hips. Fully half the Chéruit models show this line.

Chéruit also features the pantalon—a pantalon of black Chantilly veiled with loose panels of black tulle which swing loose. There is also a pantalon of white chiffon under a loose robe, forming a house gown, which is very striking.

Chéruit shows several red frocks, much black, and many odd shades of rose, mauve, and blue.

A novelty is a "hood" collar, which appears even on evening gowns.

Wonderful Face Treatments

are given at Madame Helena Rubinstein's salons to bring back attractiveness and beauty to the weary "war face," which is an index of present day anxieties and troubles.

Even *one* treatment has a marked rejuvenating effect, while a short course works wonders. The special "lesson treatment" at half a guinea has proved a great boon to war workers, who have little time to spend on Beauty Culture. The treatment itself clears and freshens the skin remarkably, and at the same time the client is shown exactly how to carry on a little daily treatment at home.

Madame Rubinstein also practises unique methods for remedying deep facial lines, "crowsfeet" and puffiness round the eyes, double chin, looseness of the skin, warts, moles, superfluous hairs, blackheads, general skin impurity, etc., and thousands of gratified clients are able to testify as to the huge success of these treatments.

No charge is made for consultations at the Maison de Beauté Valaze, and those who are unable to call personally are invited to write describing any imperfections of skin or contour, when a simple home treatment will be outlined. Full descriptive lists of the world-famed Valaze Skin Remedies also sent on inquiry.

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without going on hands and knees
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The earliest of Ital-
ian drug jars are
those in the beauti-
ful Faenza majolica;
both these jars are
from the Morgan
collection

Arabic designs pat-
tern a lustrous blue
and brown Hispano-
Moresque jar, prob-
ably made in Ma-
laga in the fifteenth
century



THE DECORATIVE DRUG JAR

THE sale of the famous Heppell collection of old drug jars to a New York house has emphasized the interest in a unique and long-forgotten art. The collection, which will be shown later in New York, includes about one hundred examples of pottery of various countries and periods. Such is the imaginative charm and the beauty of these old vases that the alert decorator to-day cannot do better than to follow Romeo and "remember an apothecary" and his "green earthen jars."

The finest of the early drug jars are those of Faenza majolica, produced at the end of the fifteenth century. Raphael, Giulio Romano, and many other artists employed their skill in the decoration of this classic ware. A pair of large and very rare two-handled Faenza jars are among those which will be exhibited in New York. Faenza pottery is painted in the blue and deep orange colours characteristic of the best period of Italian ceramics.

TREASURES FOR THE COLLECTOR

At the sale of the Coope collection of old Italian majolica at Christie's a few years ago, a Faenza pharmacy ever, a marvel of fantastic design and sumptuous colouring, fetched two hundred pounds. More recently at the Christie sale of the Taylor collection, two pear-shaped Faenza drug vases were sold for five hundred pounds. Another Faenza jar in the Taylor group reached the price of nine hundred and fifty pounds. This *chef d'œuvre*, originally made to hold a Dark Ages cough syrup, was not quite fifteen inches high, and was globular in shape, with marvellous decorations in blue, brown, and green. The design involved a painted panel of irregular outline with a green laurel wreath supported on either side by a nude boy, a kite-shaped shield with a coat-of-arms, and, on the reverse, the badge of the hospital for which the jar was made. A jar bearing the same coat-of-arms may be seen at the Victoria and Albert Museum.

These prices are reached, of course, only by jars of rarity and elaborate design, but the zealous collector may always count on the pleasure of paying with both hands for a "right" piece. The late J. Pierpont Morgan owned a group of most important drug vases which attracted great interest in London; two jars from this collection are reproduced at the top of this page. Mr. Rodman Wanamaker is another American who has gathered together a choice set of early vases from different countries.

The Spaniards have been clever pot-
ters and erudite apothecaries since the

fourteenth century. Their beautifully lustered drug jars in the Hispano-Moresque style are famous among collectors. A peculiar feature of these Spanish jars is the wooden cover.

DUTCH-ENGLISH JARS

Among the best examples of English jars are the dated Lambeth drug jars. Lambeth *faience* came into existence in 1676, when a Dutch potter named Van Hamme settled in Lambeth to practise the "art of making tiles and porcelain and other earthenware after the way practised in Holland." Like the Dutch Delft jars, the Lambeth pieces exhibit quaint forms with blue decorations on a buff paste covered with a thick, opaque, white enamel. Initials as well as dates appear most frequently on the Lambeth jars; sometimes there is an escutcheon. Dutch drug jars were made with brass covers, and these do not seem to have been characteristic of the Lambeth jars, but, in general, the English productions closely resemble the jars made in Holland in the seventeenth century.

One of the most delightful effects achieved with these quaint blue and white pieces, Dutch and English, is at Hall's Croft, Stratford-on-Avon. And in another historic house, that of Sir Hugo de Bathe, an oak-pannelled room depends for its colour on a well-arranged group of old drug jars, in which the strange blues, violets, and ardent yellows of Italian, Spanish, and Portuguese pottery are blended with the soft hues of Delft.

The artistic value of fine drug vases and the keenness of the trail does not, necessarily, mean that this stimulating field is closed to the small collector. One must hunt, it is true, with patience and some coin, but he need not despair because early Italian majolica is fetching insolent prices at Christie's, nor need he be cast down by the fact that an antiquary in St. James's asks twenty-five pounds for a small parrot-coloured Spanish jar which he has casually admired. The eastern and northern counties are, for some reason, the most likely places to find good old English pieces. Two quite beautiful ones, English Delft, were recently "picked up" in Yorkshire at an amiable price. Eventually they found their way into a famous Warwickshire library. Another find was at Rouen, a tall, globular, blue-and-white jar with "Miel Blanc" quaintly inscribed amid a fantasy of foliage and flowers. This jar cost only twenty francs and was later valued at a greatly advanced price. The best French drug jars are attributed to the potteries at Saintes, where Bernard Palissy made his heroic experiments.



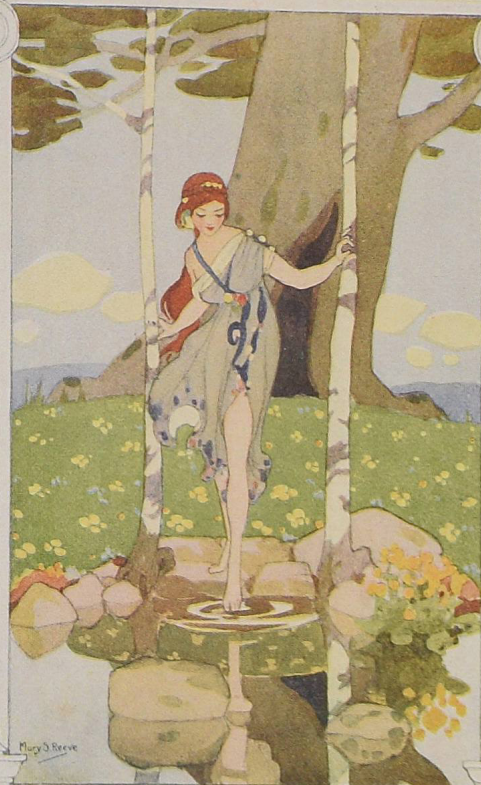
The deep glaze
blends yellow and
blue and black in
the design on this
sixteenth century
Italian jar

DUBARRY'S TABLETS OF PERFUMED BATH SALTS

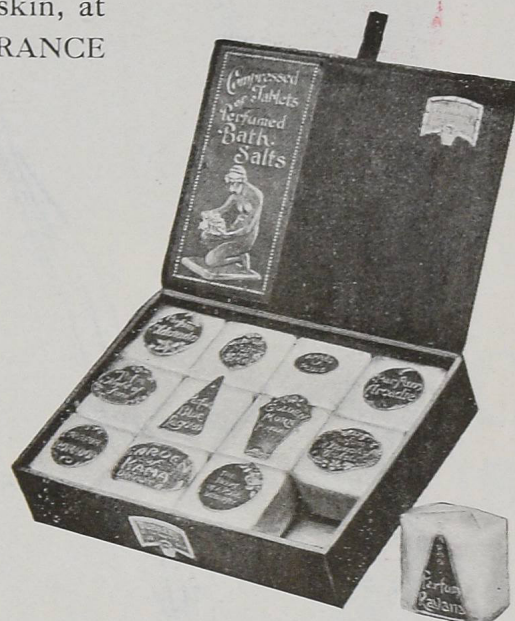
One Tablet gives the bath water a rain-like softness, and is tonic, invigorating, refreshing, and beautifying in the effect on the skin, at the same time IMPARTING A MOST LUXURIOUS FRAGRANCE

The very popular Assorted Box contains One Tablet of each of the twelve most popular odours

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A necessity for
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"GOLDEN MORN"
"L'HEURE DIVINE"
"LILY OF THE VALLEY"
"LOTUS LAND"
"NUIT DE MAI"
"NIGHT OF JUNE"
"PERSEPHONE"
"RAVANA"
"ROMADOR"
"SOUVIENS-TOI?"
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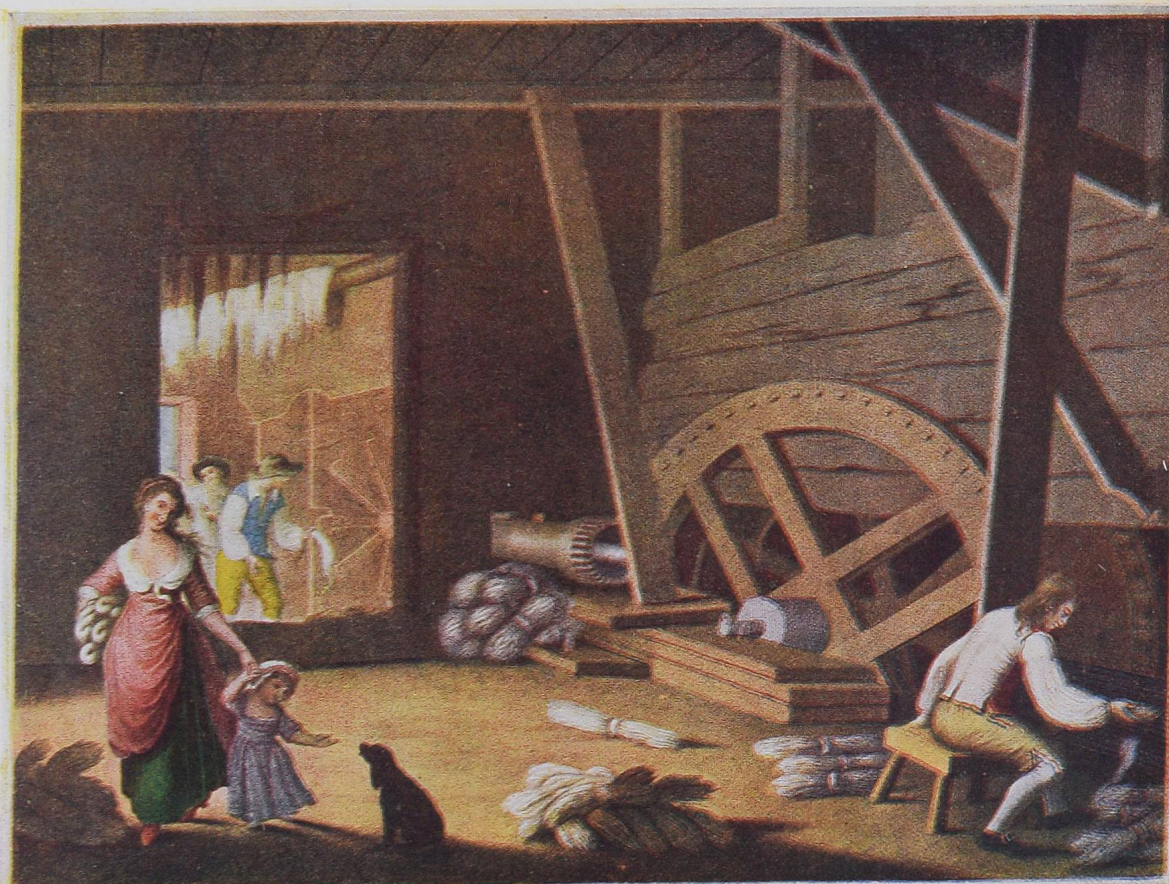
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This Series of XVIIIth Century Engravings desires to shew
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THE PICTURE REPRODUCED ABOVE IS ONE OF THE CLASSIC PRINTS OF THE IRISH LINEN TRADE.



A prudent woman might well follow the custom of her grandmothers, and turn her attention to the consideration of longcloth as bed and table linen. With hemstitched borders and an embroidered initial on Madapolam sheets, comfort and economy may be satisfactorily combined.

THE WARP and WOOF of SPRING

(Continued from page 57)

Their folds may be soft and alluring, but they have a deceitful character and are more than apt to fail their owner at some crucial moment when she is anxious to appear at her best.

On the other hand, she may, if intelligently economical, spend as much thought as money before she purchases the really well-woven material of good design. Tissues for afternoon and evening gowns, and loose wraps to cover them, should receive the outlay in the actual material. A quick-witted woman with a trained alert eye for line should rather design them herself, than put up with the obviously second-rate or tawdry.

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For the arduous duties of the war-worker's day, practical washing materials are almost a necessity. Coloured stripes on a white ground are always smart and fresh looking for blouses, either in a woollen stuff, such as Viyella, or in the smooth, more silky textures of the Luvica fabrics. Both of these materials

keep their colours admirably when they are washed, and owing to their unshrinkable qualities, reserve no unpleasant surprises for their return from the laundry.

The prudent woman who looks around her with an eye to the future effect of economy on her household, could scarcely do better than follow the custom of her grandmothers, and turn her attention to the consideration of longcloth as bed and table linen. Among these materials it would be difficult to find a better variety than that of the time-honoured firm of Horrocks. The extreme durability and fine texture of this material makes it most practical for sheets and pillow cases. With hemstitched borders and an embroidered initial on Madapolam sheets, effective comfort and decorative economy may be satisfactorily combined. Lighter varieties are also much used for underwear. For children's garments it is particularly durable and satisfactory.



For practical and sporting wear coloured stripes on a white ground are always smart and fresh looking, either in woollen materials or smooth silky fabrics. An additional smartness may be given to the classic tailor skirt by the running and counter running of the stripes.



The hands are a sure indication of character and refinement, and their careful preservation is a matter of no little concern.

Keep a bottle of "Ess Viotto" on your dressing-table, and rub a few drops into your hands after washing.

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Sold by all Chemists & Stores, 1/3, 2/6, 5/- per bottle.

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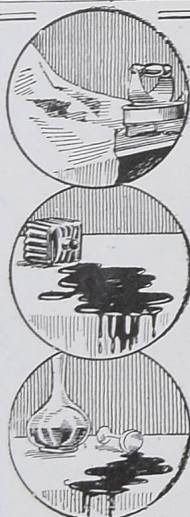
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Movol removes Iron-mould, Rust, Fruit and Ink Stains from Clothing, Marble, etc.

Think of the money this little tube can save you and the worry, too!

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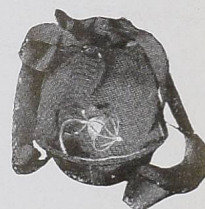
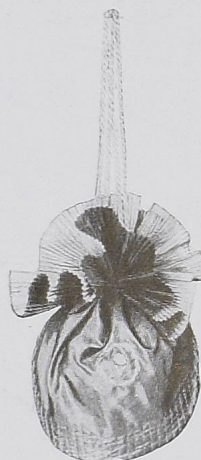
That the value of a jewel depends not upon the base metal of which it is made is apparent when Roger Foy sculpts wood into the semblance of a head of the Egyptian god, Iphis, colours it ochre yellow, and makes of it a most unheard of pendant

AVOCATIONS of a DECORATOR



(Above) A designer who believes that everyday things have meaning, is Léon Benigni. He embroiders a cloud grey silk tea service with clipped yew trees and garden jewels in vermillion, yellow, and blue, and names it "Rêverie d'un Promeneur Solitaire," after Rousseau's famous essay

FROM JILS GARRINE

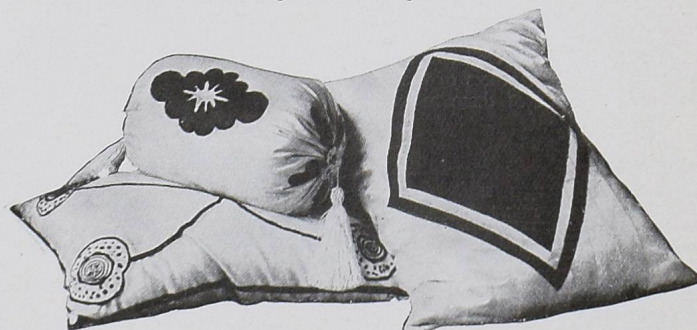


(Above) Feminine bags have feminine names. "Lavallière," is of blue marceline (a thin silk) embroidered in rose. Its drawn cord reveals a changeable rose and cinnamon silk lining, fluted



(Above) On each little rose-coloured linen tea-napkin is a different flower-pot design in green and marine blue. The tea-cloth is embroidered with a basket. If tea needs more of a background—this gives it

(Above) The bag called "Clochettes" is of black, ribbed, metal tissue with soot coloured bell flowers on the sides. A black faille ribbon runs through rings. There is a salmon silk lining



(Left, above) On a cream poplin field grows a so-called "Rose of the Winds," embroidered in black silk. (Middle) A white and black satin pillow shaped like a closed-in tube is called "Shrapnel." (Right) The "Lozenge" is of white self-striped satin, with a dashing diamond of black and white silk poplin applied



Stamped on
the Sole.



Style N39. A fine Glacé Kid
Derby Shoe, with patent
toe-cap and Cuban heel.

The Quality of "NORVIC"

THE quality of Norvic Shoes has been maintained with scrupulous care throughout all the changes necessitated by the War. The fine, soft and silky Patna kid skin in the uppers, the resilient English oak-bark tanned soles and the all-leather heels guarantee full value in wear. Made in the handsewn way, Norvic are light and flexible—dainty without being flimsy, and durable by reason of the honest workmanship and material.

It is a delightful economy to buy Norvic, the Shoes de Luxe. They are made in a number of charming styles for town and country walking, for promenade and evening wear. In Norvic the woman of taste and refinement will find real satisfaction and absolute pleasure and comfort. She can take pride in the fact that there is nothing makeshift in the materials or the manufacture—her shoes will bear the strictest scrutiny. Norvic are the best value in the United Kingdom to-day.

NORVIC

THE SHOE DE LUXE

Write us for Illustrations of other styles and the Name of the nearest Agent. Write now, as stocks are being rapidly depleted everywhere.

NORVIC SHOE CO
NORWICH

Howlett & White Ltd.



GANESH Hair Treatment

ABSOLUTELY RELIABLE HOME TREATMENT FOR
FALLING HAIR.

Removes all dandruff, promotes the growth, prevents greyness, and makes the hair bright and glossy.

A CLIENT WRITES:

DEAR MADAM,—I find your hair tonic splendid. Since using it, my hair, which looked so thin and faded, is now quite abundant, with a lovely gloss. I shall be everlastingly grateful to you for the improvement in my appearance. I am, faithfully yours, ————
(Original of above and other testimonials can be seen.)

A Perfect, Proved, Reliable, Safe Treatment to be used in your own home

Frangipani Hair Tonic and Barocarpine Ointment, 15/- inclusive, comprising the complete treatment.

ADAIR GANESH ESTABLISHMENT

92 NEW BOND STREET (Oxford St. End), LONDON W. Also PARIS & NEW YORK.
Telephone—GERRARD 3782.



Handed to you Antiseptic and Aseptic

When you buy a tin of Evans' Pastilles you are sure of obtaining an antiseptic pastille which has had practically no chance of being contaminated by outside conditions.

The chemist does not have to wash his hands before he gives you a tin of Evans' Pastilles—the dust and microbes which abound in the air have not power to do harm, because the Pastilles come to you in a sealed package just as efficient and antiseptic as when they left the factory.

Evans' Pastilles are made from a private formula, and they are acknowledged by bacteriologists to be the most effective measure against the microbes of Influenza, Catarrh, Diphtheria, Pneumonia, etc.

EVANS' Pastilles

are excellent for preventing bad effects from trench odours, and our soldiers should be kept well supplied. Send a tin to your friends in the Army.

Obtainable from all Chemists and Stores, 1/3 per tin

Post Free If you cannot obtain Evans' Pastilles locally send P.O. 1/3 to the Proprietors for sample box.

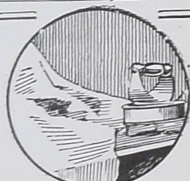
Warning See the raised bar. Evans' Pastilles can be distinguished by the raised bar on each pastille. None are genuine without it.



Evans Sons Lescher & Webb Ltd., 56 Hanover St., Liverpool.

Obtainable also from our branch at 92 William Street, New York—and from the Sole Agents in Canada: National Drug and Chemical Co. of Canada Ltd. Montreal, and Branches.

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The Home Magician

A little squeeze, a gentle rub, a wait of a few seconds, and behold! the ironmould vanishing trick. Movol contains no poison, and when applied to stains, does not injure the fabric nor even the most delicate tints.

Movol removes Iron-mould, Rust, Fruit and Ink Stains from Clothing, Marble, etc.

Think of the money this little tube can save you and the worry, too!

A thimbleful of Movol in the rinsing water entirely removes the yellow tinge from linen.

Obtainable from Chemists, Ironmongers, Stores, etc., in 6d. and 1/- tubes. In case of difficulty, send 1/2 for large trial tube direct to—

W. Edge & Sons Ltd. Bolton, Lancs.



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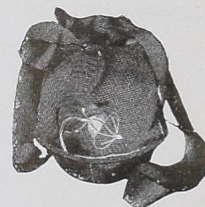
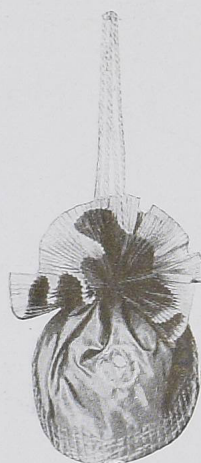
That the value of a jewel depends not upon the base metal of which it is made is apparent when Roger Foy sculpts wood into the semblance of a head of the Egyptian god, Iphis, colours it ochre yellow, and makes of it a most unheard of pendant

AVOCATIONS of a DECORATOR



(Above) A designer who believes that everyday things have meaning, is Léon Benigni. He embroiders a cloud grey silk tea service with clipped yew trees and garden fowls in vermilion, yellow, and blue, and names it "Réverie d'un Promeneur Solitaire," after Rousseau's famous essay

FROM JILS GARRINE

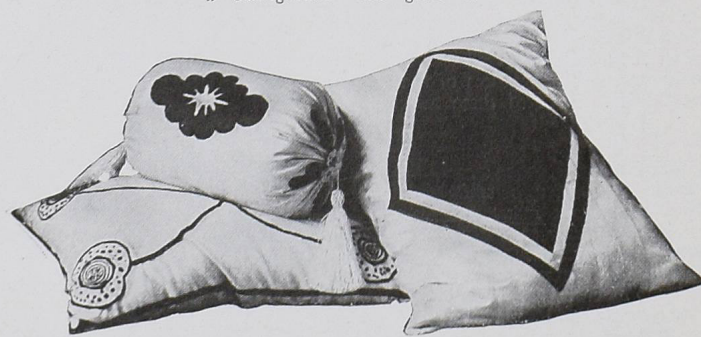


(Above) Feminine bags have feminine names. "Lavallière," is of blue marceline (a thin silk) embroidered in rose. Its drawn cord reveals a changeable rose and cinnamon silk lining, fluted



(Above) The bag called "Clochettes" is of black, ribbed, metal tissue with soot coloured bell flowers on the sides. A black faille ribbon runs through rings. There is a salmon silk lining

(Above) On each little rose-coloured linen tea-napkin is a different flower-pot design in green and marine blue. The tea-cloth is embroidered with a basket. If tea needs more of a background—this gives it



(Left, above) On a cream poplin field grows a so-called "Rose of the Winds," embroidered in black silk. (Middle) A white and black satin pillow shaped like a closed-in tube is called "Shrapnel." (Right) The "Lozenge" is of white self-striped satin, with a dashing diamond of black and white silk poplin applied



Stamped on
the Sole.



Style N39. A fine Glacé Kid
Derby Shoe, with patent
toe-cap and Cuban heel.

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Mouth-to-Nose Lines
Flabby, Wrinkled Eyelids
Crow's Feet Wrinkles
Warts, Red Veins, Moles
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Red Nose Blisters

Baggy Chin
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... AND HYGIENIC LINES ...

Each pair guaranteed to improve and
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wear satisfactorily.



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This Season's
new average
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A beautifully-
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also White
Coutil. 12/11
Price

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Will not
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SPRING SILKS FROM FRANCE



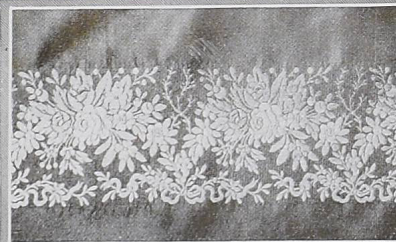
(Top) An oyster-white silk crêpe is
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A foulard with a Copenhagen blue
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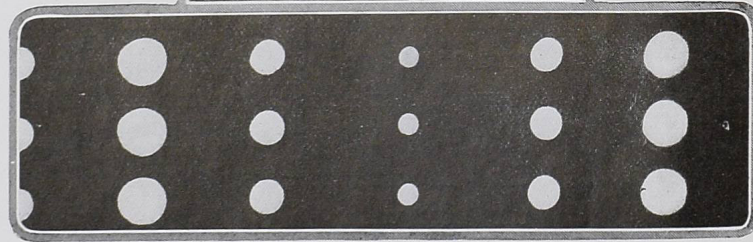
SILKS FROM BIANCHINI, FÉRIER



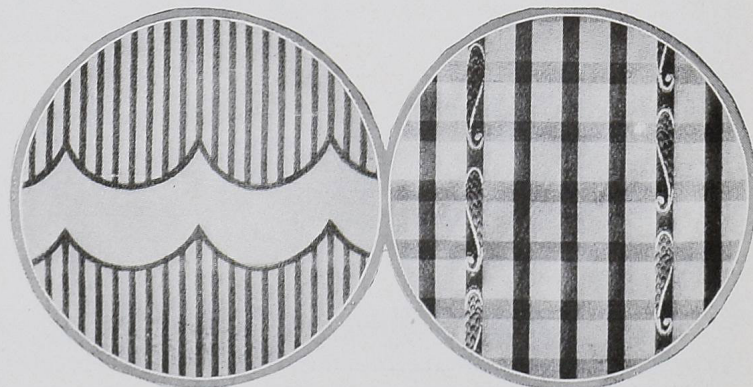
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The checked part—and this season
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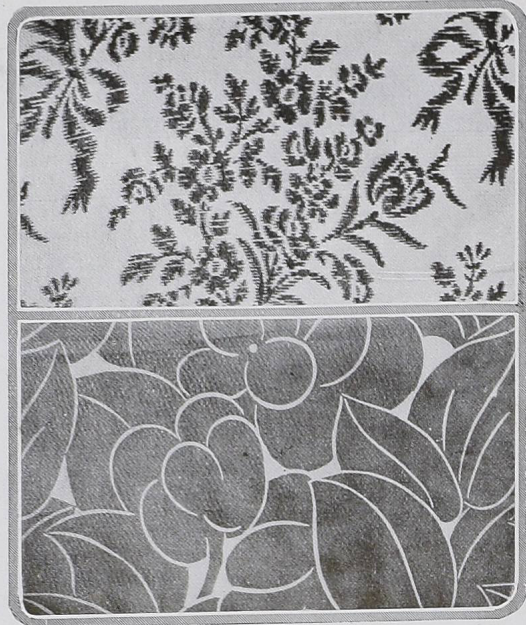
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A foulard with a Copenhagen blue design on white has the decorative quality so desirable in linings for wraps this season

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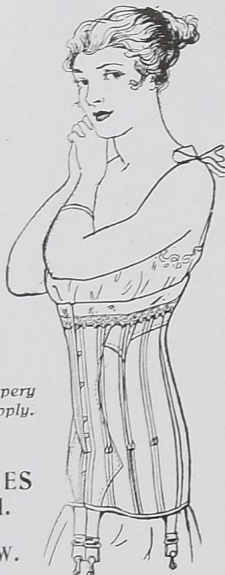


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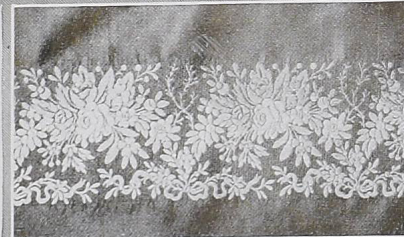
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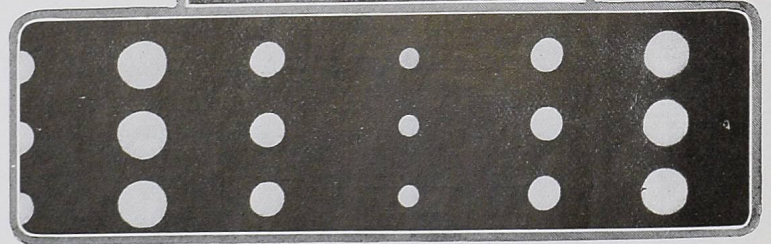
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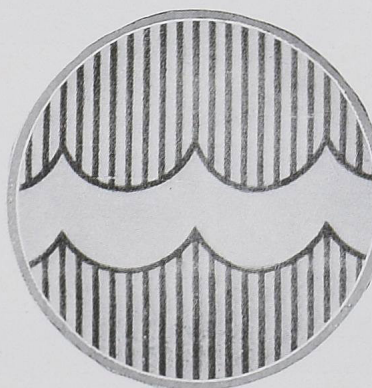
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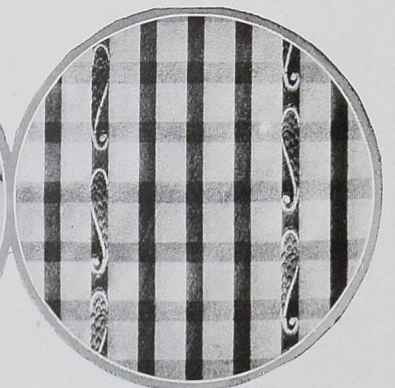
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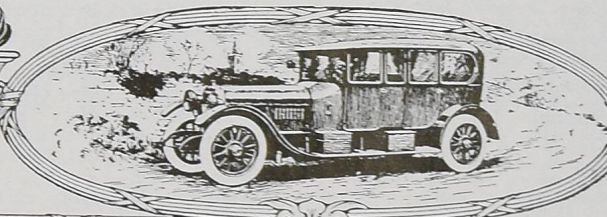
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OUR TEETH.

THE IMPORTANCE
OF MASTICATION.
GOOD SOUND TEETH
SO VERY ESSENTIAL.

By A. AHUMADA.

Mr. H. J. Goldberg, the well-known Dental Expert, who specializes in Bridge Work, of 27 New Cavendish Street, Harley Street, W., gives some very important facts concerning the teeth, and tells why so many are victims of decaying and aching molars. He says: "The teeth are but sentinels of health; the grinding stones of the mill of nourishment and proper digestion. Lose them, and all sorts of physical ailments must naturally result, especially derangement of the digestive organs, anaemia, and stomach trouble."

Science and discovery have brought dentistry to such an art that pain is unnecessary even in the most delicate operations. The buzz of the drill, of course, he says, is unavoidable; but even in this the thrill to which the super-sensitive is subject can be lessened by the dentist of skill.

One has only to think for himself to realize the importance of sound teeth.

If you have lost one here and one there, besides having others affected by decay, proper mastication is absolutely impossible, and unless the vacant space in the gum is supplied with a new tooth, then other physical ailments must of necessity result. As a point of fact, we have the important revelation that more than 3,000 men were invalidated home during the Boer War on account of defective teeth, while thousands desirous of volunteering for Lord Kitchener's Army have been rejected for the same reason.

To ask the cause of this great prevalence of bad teeth, speaking generally, lack of knowledge among the general public briefly summarizes the situation, but from experience the writer's belief is that dilatoriness on the part of the adult accounts for 80 per cent. of the toothless gums and decaying molars among the population, and this dilatoriness is frequently caused by an unnecessary fear of pain supposedly experienced by a visit to the dentist.

Now this is wrong. Modern dental science is a totally painless art. Invention, discovery, and knowledge acquired by the dental practitioner have made it so. Therefore, when pain is caused the patient, either by extraction, fillings, or bridge work, the fault is wholly on the part of the operator—a lack of skill and patience.

But there are cases when the teeth already extracted need replacing by artificial dentures, and in this Mr. Goldberg may well be called London's foremost dental specialist. For it is undoubtedly his wonderful method of Bridge Work that made his reputation in this country some years ago, when he first started a London practice. "Inexpensive, but effective bridge work," was his motto, which drew hundreds of our best-known people to him, and all by recommendation.

His unique method of bridging two, three, and even four teeth and thus saving the patient the bother and unsightliness of a plate, to say nothing of discomfort, made his services greatly in demand amongst ladies, and especially those of the theatrical world and concert platforms. For undoubtedly, teeth inserted by means of a plate affect the singing voice and articulation.

But, as Mr. Goldberg says: "Plates are sometimes necessary, and when they are, perfect conformity to the dome of the mouth is absolutely essential; while lightness with strength and durability are, of course, important considerations."

The fact that he—Mr. Goldberg—represents all that is best in the science of dentistry in the United States of America (which, perhaps, is his best recommendation, it being readily admitted that America is the home of modern dentistry), speaks eloquently of his ability and accounts for his very excellent practice. His consulting rooms are at 27 New Cavendish Street, Harley Street, London W. Telephone: Mayfair 2022.

TURNING OVER NEW LEAVES

War: Romance and Reality
—The Voice of Belgium

TO how many who outlive Armageddon, whether they have served at the front or merely kept the home fires burning, will the retrospect carry with it the time-worn convention of the Romance of War? There will doubtless have been romance in plenty—of sorts—associated with this long-drawn-out world agony; but looked at fairly and squarely it is a gruesome and pitiable tragedy, with a shambles and the viaduct to emancipation and liberty. If all that is best in man has been called to the sacrifice, all that is worst has been over much in evidence. Contact with the realities of the modern scientific battlefield destroys most of the illusions of the panoplied days of chivalry fostered by song and story. Even the bright uniforms which threw a certain glamour over the serried ranks has had to give place to drab khaki. Machine guns and high explosives complete the disillusionment. And with it all, a higher order of courage, a more constant devotion, a submission to more nerve-racking tests, are demanded than was necessary even in Wellington's veterans. Nerves more high-strung are subjected to trials more severe. To realize the conditions in which armies fight today is only to leave one speechless with admiration of the men who have gone from office and farm to achieve little short of physical miracles in the desert, in Gallipoli, and in France.

Such, crudely enough expressed, are some of the impressions left on the reader's mind by Mr. Sydney de Loghe's account of what he saw of the war in Egypt and in Gallipoli. He does not attempt to cast any veil over the discomforts, the horrors, the madness; neither does he seek to emphasize them. They are just left stark for all who read him to understand. He was turning the Australian bush into smiling farmland at the time that Germany took the plunge, and none was less eager than he to give up pastoral opportunities, of which he was making the most, for the assured uncertainties of a soldier's life. He set out wondering how many saddles then full would be empty a month or so hence, and he pulled himself together by a self-administered admonition that good soldiers face what lies ahead and do not stop to think. That he made an excellent soldier we do not doubt, but he probably did not regard the wound which ultimately, as we must suppose, ended his military career as an unmixed evil. "This book," he says, "is true," and whilst there is nothing in it which would deter anyone worthy the name of a man from facing the ordeal, there is everything in it which should make humanity pray that this war might have the distinction of being the last. There are many touches in Mr. de Loghe's book calculated to give the reader earnestly to think. "Amen" is writ large over his pages, and "Amen, Amen," he utters as he takes a last look at Anzac and ruminates: "What brave hopes tumbled there, what high courage spent, what rich blood spilt, what old hearts broken!" ("The Straits Impregnable." By Sydney de Loghe. Murray. 5s. net.)

Only a poet can adequately express the agony of a land so devastated and despoiled as the Belgium of to-day, and in his "New Belgian Poems" M. Emile Cammaerts gives us the sorrow, not unmingled with hope, with which he regards the fate of his beloved country. The original French is full of music—a music which, unhappily, has been to some extent lost in the almost too literal translations by Tita Brand-Cammaerts placed opposite each poem; the critical reader would have forgiven a little freedom, in the rendering for the sake of retaining more of the beauty, since a poem in a foreign language does not automatically become a poem again when merely "translated." With this small complaint, however, we have done with fault-finding.

To M. Cammaerts his native land is a personality—a beautiful woman, as it were, cruelly treated and distressed in full view of her powerless lover. The sorrow of it all inspires the dedication, with its repeated refrain:

"How long, oh how long,

My own country,
Wilt thou stretch out towards me
Patiently

Thy bruised hands?"

But the hope behind the present grief appears in several poems; in "The Old Peasant," for instance, working by night in his fields close to the enemy's lines, planting his "few measures of wheat" in defiance of war, living on what the soldiers give him. "Who knows," says the poet, "when summer comes, what new sun will make the golden field flash and gleam upon the desolate plain like a cross on a dead hero's breast? And what happy breezes, among red flames and torn black walls, will make the yellow harvest wave like the flag of victory? Who knows how many strong young arms will gather, singing, in the broad day, the corn which this old hand has sown in the silence and the night, with fervour and with love, close to the enemy's lines?" This translation, as we have suggested, does not give the delicacy of the French, however it may be printed as verse in unequal lines; but the beauty of the idea remains. Hope and humour also appear in the poem entitled "The Last Boche," which concludes:

"Though it be sooner, though it be later,

In one month or in ten,

What matter?

If it be but given us to see

From the threshold of our door—

While every happy church bell

Rings a tallyho—

The grey back

Of the last Boche."

A mystery-play of "The Three Kings" forms the title-piece of this volume and is placed last; but most people, we imagine, will turn to the lyrics in the original French as representing M. Cammaerts at his best. He cannot forget Belgium; "Sunday" (in London), dull and foggy, idle and calm and silent, is full of the cries of her people; he is restless and haunted by terrible memories. ("New Belgian Poems." By Emile Cammaerts. John Lane. 3s. 6d. net.)

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Through the bravery and heroism of her soldier-husband, Mrs. Hudson obtained possession of a remarkable Hindoo secret, which authorities know has made superfluous hair a thing unknown among Hindoo women. Through this secret she got rid of her own growth after many things had failed, and now offers full information, free of all charge, to enable any other sufferer to do likewise.

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Here is Mrs. Hudson's story: For years I was sorely afflicted with a heavy mustache, several tufts of beard, and a hideous hairy covering on my arms. Like many others, I wasted a small fortune on the various preparations advertised, all of which made my growth all the worse.

I also submitted to the terrible electric needle, but found that for every hair thus destroyed, at least two came back in its place.

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My husband, when stationed in India, discovered (as anyone can verify from those who have lived there) that Hindoo women are forbidden by their religion to have hair on any part of their body except their head. Even the faintest trace of hair on lip, chin, or arms would for ever ostracise a Hindoo woman. The Hindoo method of destroying hair, however, has always been a closely guarded secret, but just before his own death my husband saved the life of a converted Native Soldier, and persuaded him to reveal the secret of the Hindoo Hair-Destroyer. My husband gave me the entire formula. I tried it.

IT POSITIVELY KILLED MY GROWTH.
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The very first application made the hair weak and withery looking. In a few days the hair entirely disappeared, and since then I have never had a trace of hair to show. And so, having found that this remarkable remedy absolutely killed my heavy mustache, the coarse tufts of hair on my face, and the heavy covering on my arms from which I suffered 20 years' humiliation, I want every lady to have the benefit of the secret which my poor husband secured for me.

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IMPORTANT NOTE.—Mrs. Hudson belongs to a family high in Society, and is the widow of a prominent Officer in the British Army, so you can write her with entire confidence. Address as above.

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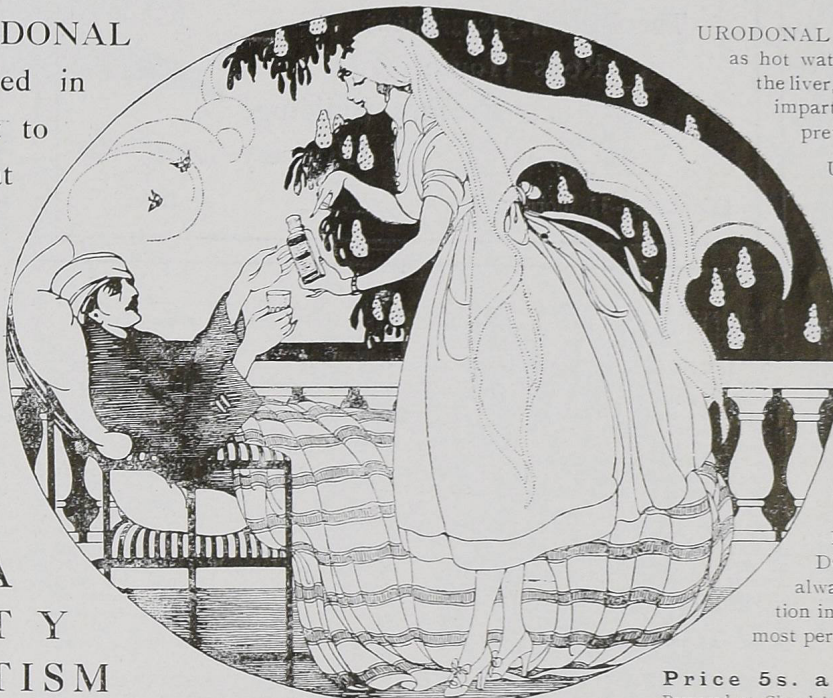


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VOGUE PATTERN SERVICE

PATTERNS ON PAGE 66

FROCK NO. G3805.—For the frock in medium size: 4½ yards of 40-inch material; 5 yards of lace 10 inches wide. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, 4/-

WAIST NO. G3809; SKIRT NO. G3810.—For the waist in medium size: 1½ yards of 40-inch material; ¾ of a yard of 36-inch material for trimming; ¾ of a yard of 36-inch material for sleeves; ¾ of a yard of 36-inch material for collar; ¾ of a yard of lace edging for revers. Sizes, 34 to 40 inches bust measure. Price, 2/- The skirt is 36 inches long and 2½ yards wide at the hem. For the skirt in medium size: 3½ yards of 40-inch material; 1½ yards of 36-inch material for facing. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

FROCK NO. G3806.—For the frock in medium size: 5½ yards of 40-inch material; 1 yard of 4½-inch lace for collar; 2 yards of 4-inch lace for sleeves; 1½ yards of 1-inch lace for top of tunic; ¾ yards of 1-inch lace for lower edge of tunic. The skirt is 36 inches long and 1½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, 4/-

FROCK NO. G3807.—For the frock in medium size: 4½ yards of 40-inch material for underskirt and underwaist; 3 yards of 40-inch material for overwaist and skirt; ¾ of a yard of 40-inch material for girdle facing and waist facing; 2 yards of 15-inch trimming for bottom of underskirt; 1 yard of 9-inch lace or trimming for bottom of sleeves. The skirt is 36 inches long and 2 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, 4/-

FROCK NO. G3808.—For the frock in medium size: 4½ yards of 40-inch material for overdress; 2½ yards of 7-inch ribbon or ¾ of a yard of 40-inch material for sash; ¾ of a yard of 2½-inch lace; 4½ yards of 4-inch lace. For underslip and foundation sleeve cap: 3½ yards of 40-inch material. The skirt is 36 inches long and 3½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, 4/-

PATTERNS ON PAGE 67

WAIST NO. D3619; SKIRT NO. D3620.—For the waist in medium size: 1½ yards of 40-inch material; 2 yards of net for arm drapery; ¾ of a yard of 72-inch material for lower part of waist; ¾ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 2/- The skirt is 36 inches long and 5½ yards wide at the hem. For the skirt in medium size: 6 yards of 40-inch material for skirt; 2½ yards of 40-inch material for foundation skirt; 1½ yards of 40-inch material for panels; 1½ yards of 40-inch material for lining panels. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

FROCK NO. D3699.—For the frock in medium size: 3 yards of 36-inch material; 3 yards of 29-inch lace flouncing for overwaist; 1½ yards of 36-inch all-over lace for sleeves; 3½ yards of ribbon for shoulders and sash; 1½ yards of 36-inch material for waist lining and foundation yoke; 2 tassels. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, 4/-

FROCK NO. D3700.—For the frock in medium size: 3½ yards of 40-inch material; 1½ yards of 27-inch material for lining; 2½ yards of 24-inch lace for flounce. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, 4/-

WAIST NO. D3701; SKIRT NO. D3702.—For the waist in medium size: 1 yard of 40-inch material; ¾ of a yard of 36-inch material for lining; ¾ of a yard of 40-inch material for kimono sleeve and shoulder drapery. Sizes, 34 to 40 inches bust measure. Price, 2/- The skirt is 36 inches long and 3 yards wide at the hem. For the skirt in medium size: 3½ yards of 40-inch material; ¾ of a yard of jet trimming;

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¾ of a yard of 1½-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

WAIST NO. D3453; SKIRT NO. D3454.—For the waist in medium size: 1 yard of 40-inch material; ¾ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 2/- The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

FROCK NO. D3626.—For the frock in medium size: 3½ yards of 40-inch material; 2½ yards of 36-inch material for girdle and drapery; ¾ of a yard of 40-inch material for bodice and pleated section; ½ yard of 27-inch material for shoulder pieces; ¾ of a yard of 36-inch material for lining. The skirt is 35 inches long, 3½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, 4/-

WAIST NO. D3541; SKIRT NO. D3542.—For the waist in medium size: 1 yard of 36-inch material; 1½ yards of 3½-inch lace; ¾ of a yard of 7-inch lace; ¾ of a yard of 36-inch material for girdle; 1 yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 2/- The overskirt is 37 inches long and 7 yards wide at the hem. For the skirt in medium size: 8½ yards of 36-inch material for overskirt; 4½ yards of 36-inch material for underskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

WAIST NO. D3161; SKIRT NO. D3162.—For the waist in medium size: ¾ of a yard of 40-inch material; 1½ yards of 6-inch lace; 2 yards of 1-inch trimming; ¾ of a yard of 27-inch lining. Sizes, 34 to 40 inches bust measure. Price, 2/- The skirt is 37 inches long and 2½ yards wide at the hem. For the skirt in medium size: 4½ yards of 40-inch material for overskirt; 2½ yards of 54-inch material for underskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

FROCK NO. D3622.—For the frock in medium size: 3½ yards of 40-inch material for overdress; 2½ yards of 40-inch material for underskirt; 1½ yards of 36-inch material for foundation skirt, yoke, and lining; 1 yard of 40-inch material for sleeves. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, 4/-

PATTERNS ON PAGE 68

WAIST NO. D3633; SKIRT NO. D3634.—For the waist and tunic in medium size: 3½ yards of 40-inch material; 1½ yards of 27-inch material for sash; ¾ of a yard of 36-inch material for lining; ¾ of a yard of

40-inch material for sleeves and sleeve ruffles; ¾ of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 2/- The skirt is 36 inches long and 2½ yards wide at the hem. For the skirt in medium size: 1½ yards of 36-inch material for upper part of the skirt; 1½ yards of 40-inch material for lower part of skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

WAIST NO. D3270; SKIRT NO. D3271.—For the waist in medium size: 2½ yards of 36-inch material; 1½ yards of 36-inch material for underwaist; 1 yard of 36-inch material for lining; 4½ yards of 1-inch trimming; 2 yards of 6-inch trimming. Sizes, 34 to 40 inches bust measure. Price, 2/- The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5½ yards of 36-inch material; 1½ yards of 1-inch trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

WAIST NO. D3493; SKIRT NO. D3494.—For the waist in medium size: 3½ yards of 40-inch material; 1½ yards of 40-inch material for tunic facing; ¾ of a yard of 40-inch material for collar and cuffs; ¾ of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 2/- The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

FROCK NO. D3621.—For the frock in medium size: 6½ yards of 40-inch material or 4½ yards of 54-inch material; ¾ of a yard of 54-inch net for vest; ¾ of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. The skirt is 36 inches long and measures 2½ yards at the lower edge. Price, 4/-

WAIST NO. D3641; SKIRT NO. D3642.—For the waist in medium size: 2½ yards of 40-inch material for overdress; 1 yard of 36-inch material for lining; 3 yards of 1-inch ribbon; ¾ of a yard of 36-inch material for collar; ¾ of a yard of 40-inch material for sleeves; 1½ yards of 1½-inch trimming. Sizes, 34 to 40 inches bust measure. Price, 2/- The skirt below the tunic is 37 inches long and 2½ yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

WAIST NO. D3603; SKIRT NO. D3604.—For the waist in medium size: 2½ yards of 40-inch material; 1 yard of 40-inch material for underwaist; ¾ of a yard of 36-inch material for collar; ¾ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 2/- The skirt is 37 inches long and 3 yards wide at the hem.

For the skirt in medium size: 4 yards of 40-inch material; ¾ yard of 40-inch material for front of skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

WAIST NO. D3605; SKIRT NO. D3606.—For the waist in medium size: 1 yard of 27-inch material; ¾ of a yard of 40-inch lining; ¾ of a yard of 44-inch material for sleeves; 1½ yards of contrasting material 27 inches wide for trimming. Sizes, 34 to 40 inches bust measure. Price, 2/- The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

WAIST NO. D3716; SKIRT NO. D3717.—For the waist in medium size: 2½ yards of 40-inch material; ¾ of a yard of 5-inch ribbon for vest. Sizes, 34 to 40 inches bust measure. Price, 2/- The skirt is 36 inches long and 2½ yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

FROCK NO. D3578.—For the frock in medium size: 5½ yards of 40-inch material; 1 yard of 36-inch material for collar; 1½ yards of ribbon for sash; 2½ yards of trimming; 1 yard of 36-inch lining. The skirt is 37 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, 4/-

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BLOUSE NO. D3586.—For the blouse in medium size: 2½ yards of 40-inch material; ¾ of a yard of contrasting material for collar. Sizes, 34 to 40 inches bust measure. Price, 2/-

BLOUSE NO. D3589.—For the blouse in medium size: 2½ yards of 36-inch material; 1½ yards of 1-inch ribbon. Sizes, 34 to 40 inches bust measure. Price, 2/-

BLOUSE NO. D3664.—For the blouse in medium size: 2 yards of 36-inch material; 1½ yards of 36-inch material for collar, cuffs, and vest; ¾ of a yard of 36-inch lining; 24 buttons. Sizes, 34 to 40 inches bust measure. Price, 2/-

BLOUSE NO. D3669.—For the blouse in medium size: 2½ yards of 36-inch material; 13 buttons. Sizes, 34 to 40 inches bust measure. Price, 2/-

SKIRT NO. D3418.—For the skirt in medium size: 4½ yards of 36-inch material. The skirt measures 3½ yards at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

SKIRT NO. D3252.—For the skirt in medium size: 3½ yards of 40-inch material; ¾ of a yard of 2-inch foundation belting. The skirt is 36 inches long and 3½ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

SKIRT NO. D3271.—The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5½ yards of 36-inch material; 1½ yards of 1-inch trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

SKIRT NO. D3559.—The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-



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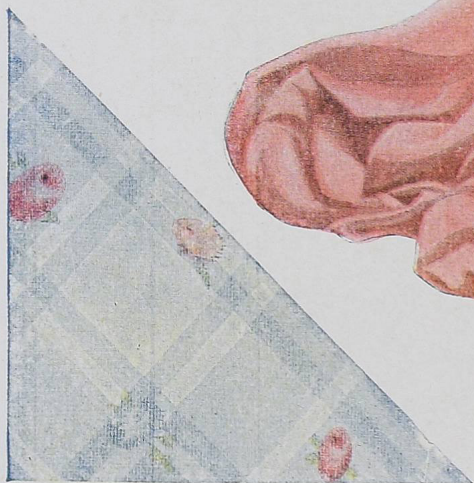
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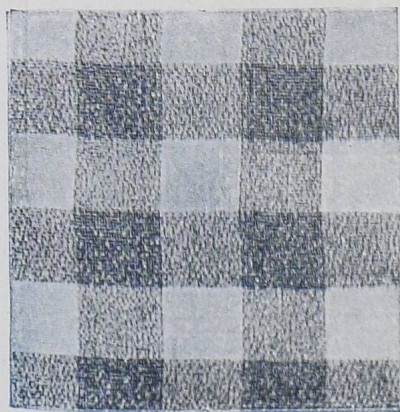
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